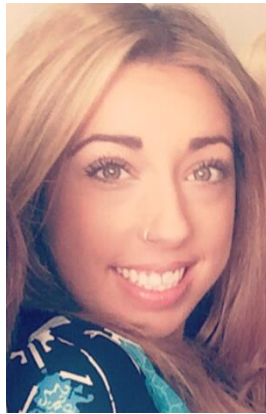


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Mapping Generic Territory: The Pedagogy and Practice of Travel Writing

Zoë Roberts



10193227

Thesis submitted to Plymouth University

for the degree of

4851 ResM Tourism and Hospitality – Travel Writing

School of Tourism and Hospitality

Faculty of Business

September 2016

ACKNOWLEDGEMENTS

Although my name stands alone on the cover and this thesis considered a solo effort, it owes its existence to the support, inspiration and contributions of several people, for without them it would never have come to fruition. Here I acknowledge and thank devoted supervisors, generous colleagues, patient family, inspiring friends and an unremittingly supportive boyfriend.

First and foremost, I gratefully acknowledge the funding received towards my ResM from the Plymouth University's Faculty of Business, for without this my dream of pursuing postgraduate study would not have been possible. I am eternally indebted to my ResM Director of Studies Dr Charlie Mansfield and Supervisor Dr Andreas Walmsley for their unwavering support, guidance, insight and generosity of time, knowledge and experience. Both routinely went beyond their supervisory duties, sharing their passions for all things tourism and literature. They have both become incredible mentors, encouraging my research and academic teaching. During the course of the ResM we have cemented a collegueship and friendship that I am sure will extend further than my submission deadline. More specifically, Charlie, thank you for your scrupulous attention to detail which drove me to finally, at twenty-five years of age, learn the proper use of 'its' and 'it is'. I am extremely proud to be the subject of your term 'zoëtrope' and take it as the greatest compliment. It has been an honour to be your first ResM student. Andreas, thank you for teaching me to simplify my writing style and make it all the more scientific. On many occasion you helped me find perspective, calming my anxieties and relieving my concerns.

I would also like to express my gratitude to my viva voce committee members Mr Derek Shepherd and Dr Ben Cocking for serving on the committee at such short notice and for allowing my defence to be not only enjoyable, but an excellent learning experience. For your wonderful comments and suggestions, thank you.

I am very grateful to the many people I have met throughout my ResM; Mr Tim Hannigan, Duncan Schwab, Stuart Macwilliam, Philip Gibson, Miss Jennifer Phillips, Drs Natalie Semley, Corinne Fowler, Harry Whitehead, Denise Maior-Barron and Profs Paul Brunt and Sheela Agarwal, thank you all for my practicum days and our stimulating personal conversations. As the only ResM Travel Writing postgraduate at the time, the experience could have easily been a lonely one. Fortunately for me, because of you, this was never the case.

Collectively, I would like to thank my colleagues within Plymouth University's School of Tourism and Hospitality. You have all in so many ways, not only helped me on my ResM journey, by afforded me the opportunity to teach a subject that I love, as your peer. For this I am truly grateful.

To my family, there are no words to convey just how much I appreciate you all. To my mother, thank you for the extensive proof reading, allowing me to turn your dining room into my office but above all setting me the greatest example. To my sister, thank you for your infectious laugh that never failed to bring a smile to my face. To my boyfriend Grant, thank you for your immeasurable patience, understanding and pride. Finally, to my biggest cheerleader, my Grandad Pompey. Thank you for your unwavering belief that I would succeed, for always being at the other end of the phone with a listening ear and a kind a confident word.

At no time during the registration for the degree of ResM Travel Writing has the author been registered for any other University award without prior agreement of the Graduate Sub-Committee.

Work submitted for this research degree at the Plymouth University has not formed part of any other degree either at Plymouth University or at another establishment.

This study was financed with the aid of a studentship from the School of Tourism & Hospitality, Plymouth University. A programme of advanced study was undertaken, which included the taught module HTM518 Hospitality and Tourism Action Research.

Relevant scientific seminars and conferences were regularly attended at which work was often presented.

Presentation and Conferences Attended:

River Tourism: The Pedagogy and Practice of Place Writing, Plymouth University

External Contacts: Internal Conference, no contacts.

Word count of main body of thesis: 24,333

Signed

A handwritten signature in brown ink, appearing to read 'J. Roberts', is written on a small rectangular piece of yellow paper.

Date: 29.09.16

ABSTRACT

Zoë Roberts

Mapping Generic Territory: The Pedagogy and Practice of Travel Writing

This thesis engages with travel writing at two levels: pedagogically and practically. It discusses at length, the unique configuration of travel writing's literary currencies and conventions. Primary linguistic data were collected from travel texts collated within a portfolio of the researcher's own negotiated and sustained practice as a travel writer. Within this portfolio the researcher engaged with a variety of travel text types, including a travel blog, prose and a poem. A close reading of these portfolio texts is presented, along with the introduction of the Aim, Design, Assessment (ADA) apparatus – a tool developed to aid the analysis and understanding of travel writing for both writers and commissioning editors. The findings present the following conclusions; Travel writing's pedagogy does inform the practice, by way of its generic currencies and their inclusion within a travel writer's professional practice. Secondly, that the ADA apparatus is a tool that the practitioner has applied here with measurable success in changing and developing both her writing and her attention to language.

Within its conclusions, the thesis reflects on the researcher's ResM Travel Writing degree and provides suggestions of how the genre can be taught academically. It documents a set of practices that the researcher evolved to professionalise her own travel writing. This positions the work within the discipline of applied research, where the science of academic research disclosures can be recycled into the pedagogic education and professional practice of travel writing. Examining travel writing from an interdisciplinary perspective (Tourism Knowledge, Design & Literary Studies) it also contributes to the volume of new tourism knowledge and introduces travel writing's role as a toureme conduit.

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1 INTRODUCTION

1.1 Introduction

‘Understanding Poetry, by Dr J. Evans Pritchard, Ph.D. To fully understand poetry, we must first be fluent with its meter, rhyme and figures of speech, then ask two questions: 1) How artfully has the objective of the poem been rendered and 2) How important is that objective? Question 1 rates the poem's perfection; question 2 rates its importance. And once these questions have been answered, determining the poem's greatness becomes a relatively simple matter.

If the poem's score for perfection is plotted on the horizontal of a graph and its importance is plotted on the vertical, then calculating the total area of the poem yields the measure of its greatness.’ (Schulman 1989, no pagination)

This thesis argues the need for a method to analyse a travel text. It is not, the usual kind of argument that interrogates the travel writing discourse (based on its distinction as a putative surplus of other genres). Nor does it accept the Sisyphean task (Blanton 2002) of providing a sanctioned academic definition. Similarly, it declines to argue the rise and fall of discourses (Thrift 2000). Rather, it attempts to catalyse debate and contribute new knowledge surrounding the analysis of travel writing.

The research asserts that despite the fictionality (and poetic sensibility) of the epigraph quoted from Tom Schulman’s ‘Dead Poets Society’ screenplay; the content of the statement could legitimately inform alternative literary pedagogies. The current scope of travel writing analyses, as Chapter 2 will synthesise, concentrate largely on its typologies, rather than the strength of currencies used in travel writings or overall textual quality and value. This investigation aims to address this gap in academic travel writing enquiry and gives greater credence to travel writing’s operationalisation as a ‘*toureme conduit*’, which it will go onto argue, is fundamental to the practice.

1.2 Structure of the thesis

This thesis makes its arguments over six chapters. The present chapter begins by describing the rationale and theoretical aspirations of the research. It also provides a framework for completion. In an effort to deny the implications of pragmatics, clarify authorial intentions and synthesise the research agenda, it is necessary to expand on the subtitle. In this instance,

Pedagogy includes the discipline of travel writing and the theoretical education and scholarship of the discourse. *Practice* includes the application and impact of pedagogic theories to the success and professionalism of a travel text.

1.2.1 Chapter 2: Review of Literature

This chapter identifies both theoretical and practical characteristics attributed to travel writing by scholars and practitioners. It restates some of the past and present academic investigations into the genre. The analysis of travel writing naturally extends into discussions of its phenomenologies, specifically psychogeography. From this platform, an exploration of the currencies of travel writing is presented: its paradigms, forms and thematics. Following this, a working definition of the new theoretical term ‘*toureme conduit*’ is introduced.

1.2.2 Chapter 3: Research Design & Methodology

This chapter details the appropriate methodological approaches that informed the research design process to ensure fulfilment of the expected outcomes. This includes a discussion of the qualitative approach chosen and the research techniques used in tourism, literature and design and technology studies. It provides an overview of how each chosen methodology: Practice-led Research, Reflective Practice, Action Research; and method: Close Reading, have developed within these particular research areas, in addition to theoretically designed frameworks and procedures used in data collection and analysis. The planning documentation tool – the ADA apparatus, designed to aid the critical analysis of travel writing is introduced.

1.2.3 Chapter 4: Portfolio of Travel Writing Practice

Chapter 4 collates a portfolio of the researcher’s own negotiated sustained travel writing production. The researcher presents the portfolio in such a way that each entry is submitted in complete form, without analysis. Excerpts of these entries, framed by discussions into existing academic literature, will be analysed using the ADA apparatus – illustrating the macro and micro elements that contribute to the value of each in Chapter 5.

1.2.4 Chapter 5: Research Findings & Discussion

Chapter 5 is dedicated to the overall discussion of the research findings and their implications for educators and practitioners of the travel writing genre. Limitations of the study are explained and the researcher’s practice is reviewed.

1.2.5 Chapter 6: Conclusion

In its conclusions and recommendations, this thesis endeavours to submit uses for the knowledge it generates, filling theoretical apertures concerning the literary and practical knowledge necessary to research, practice and teach travel writing academically (Mansfield (2015).

1.3 Rationale & Relevance of Study

This thesis is bound by the belief that travel writers have the ability to analyse and reproduce writing practices for new locations (Mansfield 2015). The enquiry's research aims are fuelled by the ability of the researcher to put into practice the theories and concepts learned and discussed on her ResM programme. This includes personal interactions with travel writing practitioners and academics. In doing so this research allows the opportunity to study travel writing explicitly as the researcher assumes the role of a reflective practitioner.

Some of the material contained within this document is from this candidate's 2015 case study submitted as an assignment within the taught module of this ResM programme (some of which is presented in portfolio text 5).

1.3.1 Research Questions

The research asserts that the findings of this study assume validity, reliability and legitimacy from the perspectives of both practicing travel writers and academics. The history of travel writing finds precedents in many forms and styles which further supports the choice to focus on both pedagogy and practice in this thesis. The research aims to investigate travel writing from both an academic and practitioner perspective. Hence, the researcher will become a reflexive practitioner analysing her own portfolio in order to offer a design specification (the ADA apparatus) to practitioners and commissioners. The reflective practitioner aims to develop and refine processes for eliciting new travel writing knowledge and its uses in its education and practice. Below, the research questions are presented:

- 1: What is the pedagogy and practice of travel writing?
- 2: Does this pedagogy inform the practice of professional travel writers?
- 3: How can we evaluate a travel text?

1.3.2 Framework for Research Completion

This thesis attempts to fully understand and appreciate the theoretical epistemes and professional practices employed within travel writing. Table 1 describes the research methodologies used in this research, illustrating the questions posed, objectives generated and data collection methods deemed appropriate to facilitate the expected outcomes:

Table 1 Framework for Research Completion

<i>Research Questions</i>	<i>Research Aims</i>	<i>Data Collection Methods</i>	<i>Expected Outcomes</i>
What is the pedagogy and practice of travel writing?	To investigate travel writing from both academic and practitioner perspective; become a reflexive practitioner by analysing my own portfolio in order to offer a design specification (the ADA apparatus) to commissioners.	Close reading analysis of portfolio of sustained travel writing practice.	Determine whether the ADA apparatus is useful in the analysis of travel texts, and useful to travel writing commissioners and practitioners professionally.
How can we measure a travel text?	To develop and refine processes for eliciting new travel writing knowledge and its uses in the education and practice; Introduce travel writing's role as a <i>tourisme conduit</i> .	Close reading analysis of portfolio of sustained travel writing practice.	Contribute to the development of travel writing scholarship, academically and professionally, provoking scholars of travel writing to engage critically with an established pedagogy whilst provoking practitioners to do the same. (It is about producing a consistently high standard of travel writing but also imparting trust in a professional skill or ability).

2 LITERATURE REVIEW

2.1 Introduction

Effectuated by an interdisciplinary research field and many subtly affinitive literary genres, the perennial impetus to write, analyse and teach travel writing is reflected within its multiple theoretical interpretations, confusing the identity of the practice (Borm 2004), and blurring the parameters of the pedagogy. That being said, the research objectives that ground this thesis acknowledge this well-documented confusion and endeavour to generate new knowledge and understanding of both the education of the genre and its practical professionalisation.

Exploring the dominant research aims of this thesis, Chapter 2 provides an analysis of antecedent travel writing literature. The first section provides a cursory review of the well theorised emergence and presence of travel writing through history. The following section comments on the theoretical territories, paradigms and forms of the genre, rendering visible nuances of literary and tourism theory that have investigated the binary correlation between travel writing's pedagogy and practice. This serves as the foundation for later arguments surrounding the literary analysis of travel writing and was collated in order to ascertain key data collection necessities and requirements prior to primary research conduction. Hence, the review assumes a role within the thesis' emergent research design process (Denscombe 1998).

The third section describes travel writing's pedagogy. Such literature was included to evidence the current knowledge available on the education of travel writing and the opportunities to further this understanding. This includes a description of the researcher's experience as a postgraduate studying ResM Travel Writing at Plymouth University and a reflection on the work undertaken by the researcher whilst under contract as an Associate Lecturer, including her teaching contributions to an undergraduate (BSc) Tourism Management Degree. Section four investigates the practice of travel writing. The practical expertise collated within this section will inform the researcher's action research and reflective practice. It considers the currencies of travel writing and introduces the hypothesis that travel writing has a role as a 'toureme conduit'. The research postulates this new tourism knowledge could be one of the

more poignant findings distilled from this thesis. The conclusion to this review summarises the key knowledges that inform this practice-led approach to travel writing enquiry.

2.2 A Brief ‘Literary History’ of Travel Writing

Previous treatment of the topic is abundant. Scholars have attempted to monopolise on the ripeness of the genre within their critical analyses, with the majority focussing thoughtful investigations into individual travel writers (Fowler, Forsdick & Kostova 2014), fallacies (Busby & Meethan 2008), agency (Lisle 2006), anachronisms (Teng 1999), sensationalisms (Davies 2003), travel writing’s perspectives, its prevalence to negotiate definitions of cultures, classes, ethnicities, geographies, genders (Mills 1991; Siegel 2004), histories (Borm 2004; Burgess 2012; Chandra 2007; Fowler 2007; Fussell 1980; Hannigan 2013; Hemley 2012; Meier 2007; Oerlemans 2002; Pratt 1992; Rose et al 2014; Thompson 2011; Whitfield 2011), and the function of a travel text rather than formidable generic judgements and pedagogic definitions. This occasionally includes a critical reflection on the nexus between travel, travel writing and tourism (Pan & Ryan 2007; Dann 1999; Moroz & Sztachelska 2010; Séraphin 2012; 2015). The research acknowledges the strengths of investigating tourism and travel writing synchronously (Fürsich and Kavoori 2001), and regards it as an opportunity for further study.

Historical inconsistencies are present within the discursive practice. The lack of general acceptance of the genre’s first textual example is possibly the first. Hemley’s (2012) bold assertion claimed Herodotus was the first immersion writer and correspondingly the first travel writer. However, Meier (2007) suggests Homer’s poem the *Odyssey* is in fact the oldest example of travel literature. Comparatively, Thompson (2011, 37) suggests ‘Lucian’s *True History* (written between 160 and 185 CE) is arguably the first parody of travel writing’. As the review will come to corroborate, terms including travel writing, travel literature and travel narrative are used interchangeably contributing to the genre’s ambiguous nature. The researcher asks if we cannot rely on definition or typology, how are practitioners and commissioners able to analyse travel writings explicitly? In an effort to alleviate such ambiguity, the research proposes the use of the ADA apparatus. Returning to the genre’s literary history, chronologically, the *Odyssey* was conceived in approximately 700 B.C.E whereas Herodotus lived in the 5th century B.C. This chronological analysis further synthesises

Meier's (2007) suggestion despite critiques for its measure of realistic quality as it assumes the presentation of an epic fiction.

There is no doubt travel writing's prehistory is rooted 'in foundational religious texts and ancient narratives of journey . . . [making] both travel and travel writing fundamental and essential expressions of humanity' (Ricci 2014, vii). Post Homer, poignant moments in travel such as Christian pilgrimage from late antiquity (Meier 2007), the Grand Tours; historical eras and political histories including the Song Dynasty, the age of empire (Hannigan 2013) the Victorian era (Davis and Miller 1999), colonialism (Mills 1991) and post-colonialism (Iverson 2003) have all induced the creation and sustained the demand for travel literature. Now, briefly acknowledging the trajectory of colonial and post-colonial travel writing, Barbara Korte refers to the latter as 'an essentially imperialist mode of representation' (2000, 153 cited in Nas 2011, 154). The polemical nature of postcolonial travel writing sought to remedy 'and repudiate colonial travel writing' (Nas 2011, 154). Moroz & Sztachelska's (2010) reflection on historical travel as the agent for travel writing stems from the European period of travel mania in the nineteenth century. They attribute this 'travel bug' and its corresponding existential restlessness of those searching for artistic inspiration as another factor of the impulse to record travel. Another factor is the demystification of the 'other' fuelled by the evolution of functional travel, the introduction of travel as entertainment, the growth of mass tourism to exotic locations and increasingly accessible modes of transportation (Moroz & Sztachelska 2010).

The evolution of technology has had a direct impact on travel writing. George (2013) notes the 21st century has birthed a generation of innovative 'content creators', who push generic boundaries further still, amalgamating text, audio and visual content. Examples of this innovation are described in the following section.

2.3 Demarcating Travel Writing

To frame discussions in this thesis it is necessary to provide a demarcation of the genre. In doing so, it is imperative to draw distinctions between the standards, functions and forms of travel writings to inform practitioners and guide the pedagogy (Hanusch and Fürsich 2014). Despite the scope of research topics within the travel writing discourse, the crux of most travel

writing debates stem from the thorny issue of definition. Like Kuehn and Smethurst (2015), the methodologies and modalities used in this research attempt to investigate the methods and practices of teaching travel writing, and its practical professionalisation rather than answering the question ‘what is travel writing?’ Nevertheless, research investigating the genre’s refractory nature is described herein to further synthesise the comparatively lesser scholarly engagement with travel writing metrics or currencies, and its evaluation, aside from many attempts to define or categorise the genre. This is not to say travel writing formulas, criteria, or specifications do not exist as they do (Cambridge 2007; Hannigan 2013). Such specifications are considered later within this review. However, this research asserts that many lack the practical expertise that limits the operationalisation needed to professionalise the theory.

2.3.1 Definition

A family of collected literatures (Lisle 2006) that has inherited characteristics of all its literary ancestors as well as its cousins, travel writing is furnished by multiple synonyms and antecedents (Borm 2004; Hooper and Youngs 2004; Lindsay 2010; Meier 2007; Thomson 2010; Thompson 2011). Its most prominent generic markers along with its notoriously different modes and styles are thematic and tonal range (Zilcosky 2008). Academics including Todorov (1966) refuse to abandon generic distinctions whilst others, like Cox (2005) argue if these distinctions are expanded too widely, they will lose criticality and credibility. As an introduction, Thomson (2010) suggests distinguishing travel writing forms on the grounds of literary style or the strength and qualities of the author’s reflections. This research asks, how will strength and qualities of the text be measured? This reiterates the need for a tool to analyse travel writing and synthesises research aim 2.

Whilst discussing definition at The Rivas Travel Writing Atelier (2014), travel writer Tim Hannigan quizzed attendees on the term’s meaning. He adroitly defined his profession as ‘writing about place’ (2014). Extremely succinct, his definition, provided much needed clarity when the researcher was faced with the myriad of definitive interpretations. Continuing his discussion by illuminating the physical boundaries of the practice, Hannigan, and others (Crosley and Wilson 2011) conclude that travel writing can assume legitimacy when both journeyed and static. Due to Hannigan’s involvement with the researcher’s ResM (see section 2.4.3) his inference grounds this research and is taken forward during this study.

2.3.2 Forms of Travel Writing

‘What are the generic boundaries of travel writing, and how have they been established as such over time?’ (Todorov cited in Lisle 2006, 35).

Travel writing is plagued by the inability to ascribe generic representation which has led to the form being described as a ‘hybrid’ (Zilcosky 2008). Thus, unsurprisingly, there is much ambivalence towards the genre (Pitman 2008). This section serves as a tool to analyse what forms of literature constitute travel writing. This research endeavours to present a coherent mechanism (Lisle 2006) which firstly aids the division of travel writing into its forms, but more importantly, facilitates the analytical evaluation of a travel text and tests research aim 2. The following subsections are included to aid the researcher in positioning her portfolio entries within the genre and her analysis of currencies attributed to each form. From the outset, the researcher wishes to clarify the absence of the travel writing form ‘guidebooks.’ This particular form was not presented within the researcher’s portfolio of travel writing practice. As such, consideration of the form was not included within the review. However, the researcher recognises the prevalence and popularity of the form and considers it an opportunity for further enquiry.

2.3.2.1 Travel Literature

Hannigan (2013) separates the great gamut of travel writing in the twenty-first century by way of three subsets: (1) Travel Literature, (2) Guidebooks, and (3) Travel Journalism. He recognises that *travel literature*, along with the remaining paths, stem from the single aforementioned definition – ‘writing about place’. He continues by detailing further shared characteristics or currencies of all three; journalistic intention, reportage and interpretation of the world, peoples and cultures (Hannigan 2014; Bowman 2009). Sharing similar insights, both Hannigan (2013) and Thompson (2011) found *travel literature* to usually be published in book form, which have core elements that remain unchanged (Caesar 1995, cited in Lisle 2006). Contextually, it includes personal narratives of journeys made by a myriad of traveller-types, and spans a spectrum of contemporary erudite impressions (e.g. Colin Thubron), to the light-footed anecdotes (e.g. Bruce Chatwin, Patrick Leigh Fermor, Michael Palin, Deverla Murphy and Bill Bryson) (Hannigan 2013; Thompson 2011). Not usually the stock in trade for the tenderfoot travel writer, such a person will normally concentrate on one of the other two travel

writing ‘paths’ (Hannigan 2013). And as previous research suggests, it could also include more obscure literary works by authors including Alice Oswald (Roberts 2015a).

Thought to resemble the novel (Fussell 1980; McArthur 2010) more so than the guidebook, *travel literature* are invariably retrospective first-person extended prose narratives that more than likely include illustrative materials that serve a secondary function to the ultimate prose narrative (Hannigan 2014; Thompson 2011). Fussell (1980) found the term ‘travel book’ to mean much of the same, with the addition of chapters. Further to this, narratives offered by *travel literature* may include outright invention (Hannigan 2014), and tackle locations that the typical armchair traveller has no intention of visiting, the most obvious example being, a warzone (Hannigan 2013).

Considering the typographic presentation of travel literature, Mansfield (2012) asserts it is dependent on form. Placing emphasis on the process of planning a journey, he regards this process as stages of work:

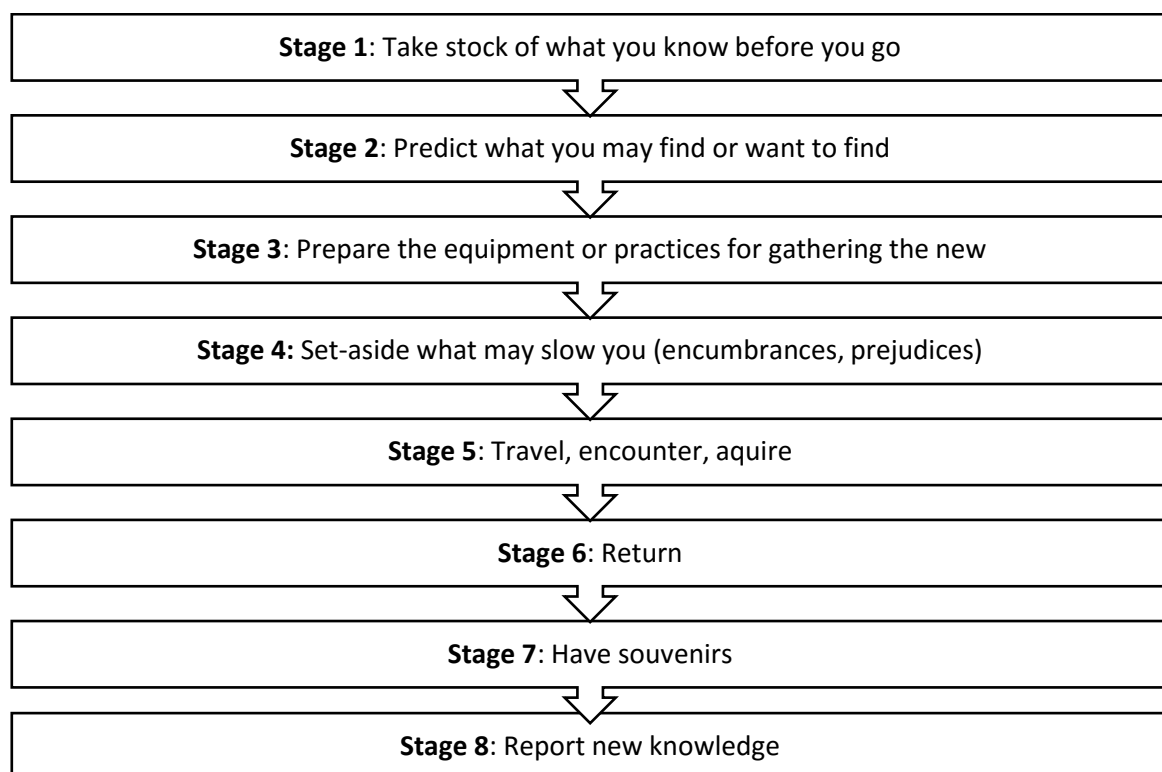


Figure 1 Typographic Representation of Travel Literature (Mansfield 2012)

Mansfield’s (2012) proposed list or potential itinerary for travel writers instructs that each step should be regarded as a heading, under which a travel writer must leave space for the text itself.

Again, Mansfield's enquiry informs this research in the application of the proposed analytical tool and allows the consideration of a travel text's content and context; exploring the ideological assumptions of a text via the exploration of their latent meaning (Hall 1995) and through the examination of signs, symbols, and other signifiers.

The knowledge rendered visible for this section, and the following sections, will be used to analyse the macro and micro elements of the researcher's travel writing portfolio. Additionally, key criteria and currencies will be used within the application of the ADA apparatus.

2.3.2.2 Travel Journalism

Travel journalism perpetuates the identities of "home" nations whilst concurrently extending the communal imaginations of other destinations around the world (Fürsich and Kavoori 2001). Fundamentally, it is a critical tool used in the study of transcultural encounters (Cocking 2009). Despite its criticality and precursory arguments illuminating its growing importance, theoretical enquiry of travel journalism is still within its infancy (Fürsich & Kavoori 2001, cited in Hanusch 2014). In an attempt to establish a broad research agenda for travel journalism studies, following the discipline of cultural studies, Fürsich & Kavoori (2001) offer a framework for the study of journalism. Based on the literature of tourism in the fields multiple social science disciplines (for example, sociology, anthropology and cultural studies), the pair recognise three perspectives that can inform the discursive practice:

Table 2 Three perspectives that inform travel journalism (Fürsich & Kavoori 2001)

Perspective	Issues
1. Periodization	→ Modernity → Postmodernism → Nationalism
2. Issues of power and identity	→ Cultural imperialism → Ideology and identity formation
3. Issues of experience and phenomenology	→ Tourism & the tourist experience → Commodification of difference → Quest for authenticity

Fürsich & Kavoori's (2001) research questions in each case deal with aspects of both encoding and decoding. They attempted to map conceptual issues within the multifaceted cultural practice so they might frame a greater understanding of the nexus between tourism and the journalistic practice. (Fürsich & Kavoori 2001). The research recognises each perspective and suggests its approach is fuelled by the third – investigating both the practical and pedagogic

experience of travel writing, including its commodified literary forms. In terms of criteria or formulae, generally, travel journalism journeys along a very well-beaten track. The formula goes as follows (Hannigan 2013):

$$1000 \text{ to } 2500 \text{ words} + \textit{first person narrative} + \textit{description of place} + \\ \textit{characterisation} + \textit{'colour'} = \textit{travel journalism}$$

The researcher will use Hannigan's travel journalism formula to inform the design of a journalistic portfolio text. Elements of the formula will be implemented within the ADA apparatus attached to said text to analyse its conformity to this theoretical specification.

2.3.2.3 Travel Blogs

Representing a significant departure from conventional professional travel journalism (Raman & Choudary 2014), travel blogging manifests from the entertainment-saturated, hypercommercialized, post-modern media landscape (Fürsich and Kavoori 2001) we have come to live in. The internet allows travellers to access user-generated content sites including TripAdvisor, and of course, travel blogs for their travel information (Duffy 2014). First appearing as an early incarnation of the mid-1990s blog boom (Duffy 2014), defining the literary form, is a vexed task (Garden 2012 cited in Duffy 2014). The popularity and consumption of the form are reported in limited statistics. However, Germann Molz (2012) believes even without extensive quantitative conformation of the virtual practice, the significance of travel blogs *is* visible. Within her research Germann Molz selected and analysed a 40 blog sample. A limitation of the research, Germann Molz suggests, was 'due to the fluidity of the research field and the ephemeral nature of travel encounters' (2012, 30). This research will avoid such limitations, by assuming the role of reflective practitioner. This role is further described in Chapter 3.

Typical currencies of a travel blog include a solo writing effort, strong personalisation, and specialist knowledge (Duffy 2014). This specialist knowledge, as the review will come to explain, is embedded within all travel writing, reflecting its quasi-journalistic nature (Pirolli 2014) and further articulates its role as a *toureme conduit* (see section 2.5.1.5). It is important to recognise the uses of travel blogs and its data collection methods. User comments, audience traffic and social media promotion are important to bloggers (Pirolli 2014). Bloggers are able

to gauge the success of a post via these statistics and in doing so can develop competitive advantages through its marketing channels (Huang 2010). These practical aspects of the travel writing form will be recorded within this research however quantitative analysis is regarded as an opportunity for further study.

2.4 Pedagogy of Travel Writing

‘In the academy it is expected that policies, procedures and programmes are clearly defined in order to be adequately defended’ (Sullivan 2009, 43)

This section of the review will address aspects regarding travel writing’s pedagogy. It does not include aspects including departmental support and enrolment (Brisson 2005), instead, focussing on the data collected from the researcher’s personal experience studying the genre, specifically, the ResM programme’s practicum days hosted by university academics, travel writing practitioners, and tourism specialists.

2.4.2 Travel Writing Education

Formal travel writing education is readily available across a spectrum. Private amateur courses including practice-led sessions and independent study are the most common. The genre features as a taught module within most higher education English qualifications and among alternative disciplines including Tourism, Humanities and Cultural Studies. Taken further by innovative institutions, students can research the genre at postgraduate level. Juxtaposing theory submits that the ambiguity of travel writing is problematic for academic enquiry (Clark 1999) and has culminated into what some could consider missed research opportunities. Brisson (2005), rather rapidly within her analysis, concluded the genre ‘inappropriate for a literature course’ (2014, 13).

2.4.3 ResM Travel Writing

An ongoing collection of autoethnographic field-notes (saved in shared file host Dropbox), secondary source data (chapter 2) and interactions experienced as part of the ResM programme underpin the proposed travel writing practices and pedagogic expertise synthesised within this review. Further investigation, experimentation and training in travel writing practices were completed during attendance to a number of events and workshops. The researcher delivered a

theoretical paper at Plymouth University's River Tourism: The Pedagogy and Practice of Place Writing conference which, along with the other papers, has been collated by the researcher into an e-book where she assumed the role as the editor.



Plate 1 Screenshot of River Tourism Conference e-book publication on www.amazon.co.uk

Using *Calibre*, a ‘free, open source e-book library management application’ (<https://calibre-ebook.com/about>), the researcher converted and formatted it into an epub. The researcher had intended to publish via Google play Books Partner Centre, however this service was declining new sign-ups at the time of publication. As a result, the researcher created an account with Kindle Direct Publishing (KDP) and published the e-book through this medium instead. This book is available for purchase at www.amazon.co.uk for £8.43. The researcher’s chapter contribution is presented in portfolio text 5.

2.4.3.1 Practicum Days

The practicum days were organised to support her practice-led approach to travel writing enquiry. This included creative (practical) and theoretical (pedagogic) knowledge of the genre as well as the research field(s) in which it is situated. This included research methodologies as well as literary studies. The suggested format of each practicum day, in most cases, involved the researcher receiving 3 hours contact time with each lecturer; with 3 hours allocated to preparation and formative marking. Creative texts as well as travel writing research were written as result of the researcher’s attendance to certain practicum days, some of which are included within Chapter 4. The following paragraphs detail specific knowledge learned through the researcher’s participation in each practicum day.

Table 3 ResM Travel Writing Practicum Days

Practicum Day Lecturer	Subject, Method, Approach, Theory
1. Tim Hannigan	Rivieras Travel Writing Atelier
2. Dr Charles Mansfield	Grounded Theory, Open Coding & Auto-Ethnography.
3. Dr Andreas Walmsley	Action Research: Systematic Investigation of the Postgraduate Writing Practice
4. Philip Gibson	Case Study Research Approaches
5. Prof Paul Brunt	Self-employed Consultancy in Travel and Tourism.
6. Dr Corinne Fowler & Dr Harry Whitehead	Place-writing Workshop, Totnes, Devon
7. Dr Denise Maior-Barron	Writing Heritage & Art Interpretation Literature
8. Dr Charlie Mansfield	Touching the Dart – New Nature Writing – Deixis
9. Duncan Schwab	Sharpham Vineyard – Travel Writing
10. Stuart Macwilliam	The Exeter Book – Exeter Cathedral Library and Archives

Led by professional travel writer Tim Hannigan, with staff and researchers from the SERC Research Centre Tourism Knowledge Transfer (TKT) research group, Plymouth University (Mansfield 2014), practicum day one (PD1) was the researcher's first formal introduction to the genre. As aforementioned (section 2.3.1), travel writing's definition was established. The second, third and fourth practicum days (PD2, PD3, PD4) focussed on research methodologies. The researcher used this theory to ascertain each methods viability for her previous case study (Roberts 2015a) and this current travel writing enquiry. The researcher chose to implement the action research methodology within this investigation. Some of the action research knowledge learned on PD3 was implemented, and is discussed accordingly, within the methodology chapter. PD4 was used to introduce the researcher to the benefits and limitations of case study research in travel writing studies. Due to this enquiry's reflective and practice-led approach, the researcher collated a portfolio of her professional practice rather than performing a case study. PD5 introduced the researcher to self-employed consultancy in travel and tourism. Tasked to complete an exercise in response to an invitation to tender, this introduction to a consultancy tender process is what first sparked the creation of the ADA apparatus. Just as an invitation to tender provides travel writers with syntactical and contextual specifications, the ADA apparatus is proposed as a tool that could aid the analysis of each specification. This is considered further in section 3.6.

Hosted by Drs Corinne Fowler and Harry Whitehead, from the Centre for New Writing at the University of Leicester, practicum day six (PD6) took place in Totnes, Devon. After attending the River Tourism: The Pedagogy and Practice of Place Writing conference, Fowler and

Whitehead led a creative writing workshop. After the appropriate theoretical briefing (Fowler and Whitehead 2015a; 2015b), attendees were tasked to write a travel text using elements of psychogeography, specifically the *dérive*, to gain a fresh perspective of the town for all of the attendees already familiar with the destination. The researcher's perspective, is recorded within portfolio entry 3 - a psychogeographical narrative of the river. Press coverage of the day included a newspaper article in the Totnes Times and the South Devon & Plymouth Times:



Plate 2 Totnes Times – PU Creative Writing article

Portfolio Entry 2 is a historiographical text written after the researcher visited The Royal Cornwall Museum, Truro. As part of Dr Major-Barron's practicum day (PD7), the researcher

considered appropriateness in creative writing. Working through her lecture slides during the museum visit, the researcher acknowledged Maier-Barron (2015)'s call for a travel writer's consideration of the reader versus curator in heritage interpretation, as well as the benefits of note-taking on field-visits. The researcher too has published research on making field-notes for travel writing (Roberts 2015b). The former acknowledgment also illustrates the notion that in certain textual cases, a tone of seriousness must be included within a narrative, maintained by the writer (Mansfield 2015b). Mansfield draws parallels between the infantilised function of museums as a child's entertainment space, the need to remain 'adult', for those who wish to access a more mature space and the balance of a travel text; 'Humour may be ridiculing the writing itself and hence, inappropriately and inadvertently, rendering the piece worthless to the readers' (Mansfield 2015b).

Dr Mansfield introduced the researcher to deictic expressions on PD8. These are explored in more detail in chapter 5. PD9 involved a visit to Sharpham Vineyard, Totnes. Duncan Schwab, the vineyard's Head Winemaker led a tour around the estate.



Plate 3 Sharpham Vineyard Tour with Duncan Schwab, Dr Andreas Walmsley, Dr Charlie Mansfield, and Antonio Noble

The final practicum day (P10) involved a wonderful introduction to the Exeter Book, the 1050 charter and the pre-Domesday ms at Exeter Library and Archives, by Mr Stuart Macwilliam. After this visit, using the Toureme Work-Out (Mansfield 2015c), the researcher attempted to write a text that would complement the Avocet Ambles Guide (ALRUG 2013 cited in Mansfield 2015c). PD8, PD9, and P10 were taught practicums, where the pedagogic design by the leader was (i) to create the conditions for travel writing, and (ii) to offer a teaching technique to add to the researcher's own repertoire. For example, P10 illuminated the importance of the 'client, content and container' guide to travel writing's professional practice (Mansfield 2015c). The research acknowledges Mansfield's 3 Cs and will consider them within the application of the ADA apparatus to her portfolio.

Table 4 The 'client, content, and container' guide to travel writing (Mansfield 2015c)

Client	Content	Container
The customer (can include commissioning editors, stakeholder groups, and DMOs)	The result of your data gathering in the field and through desk research. The final written article or book will be shaped to suit the requirements of your writing aims.	The form, packaging and channels in which you deliver your written content.

2.5 Practice of Travel Writing

Berger (2004) asserts that travel writing follows certain conventions that make it formulaic. The quality of writings produced by travel writers stem from their jack of all trades sensibility that affords them the epistemological skill set to not only see the visceral through the practical, or enlarge the canvas and deepen perspectives (Papay 1995), but the ability to narrate experiences – journeyed or imagined - within an established pedagogy. Currencies of travel writing are considered within this section to inform the researcher's travel writing practice, and to aid the analysis of travel writing when applied to the design element of the proposed ADA tool.

2.5.1 Currencies of Travel Writing

Substituting the word convention for currency, this section takes forward the work of Berger (2004) in his analyses of travel writing conventions, along with Lisle's (2006) basic generic criteria of travel writing and previous research on travel writing thematics (Roberts 2015a; Mansfield 2012; Chicot and Mansfield 2014). This section is included within the review to

ensure the researcher/practitioner is fluent in the literary devices and techniques within travel texts so she can professionalise her practice.

Within their analysis of travel writing, Mittapalli and Hensen (2002) suggest travel writer V.S. Naipaul makes use of particular literary strategies attributed to the genre, that is, carefully manipulated techniques and approaches including those described in figure 2:

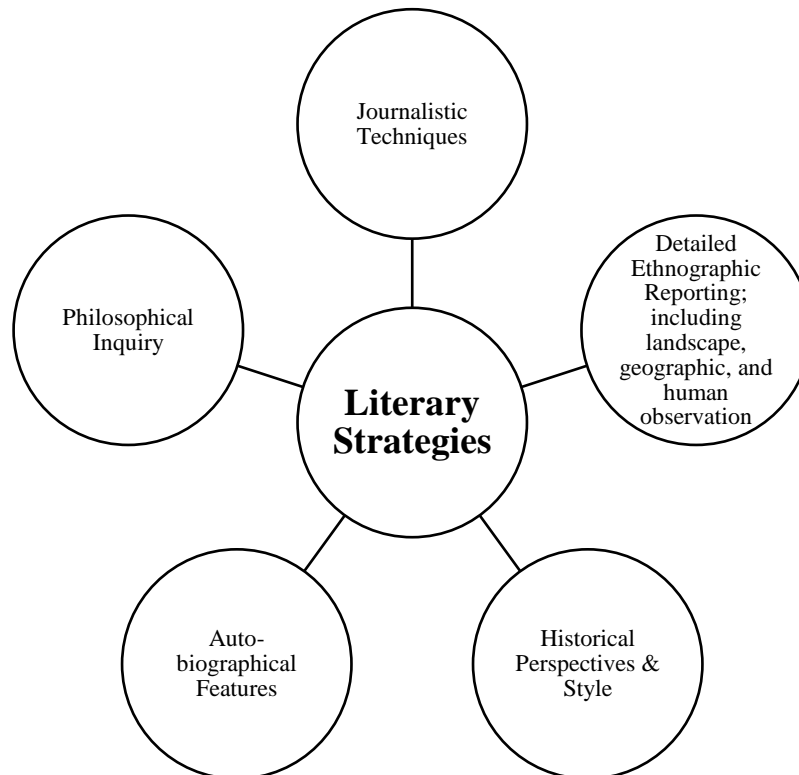


Figure 2 Travel Writing's Literary Strategies (Mittapalli and Hensen 2002, 82).

Similarly, when offering a passage from her book *Leave to Remain*, El-Zein (2009) contemplates the integrity of a piece of travel writing. She suggests the text contains 'all the essential elements' (2009, 5), focusing on the following:

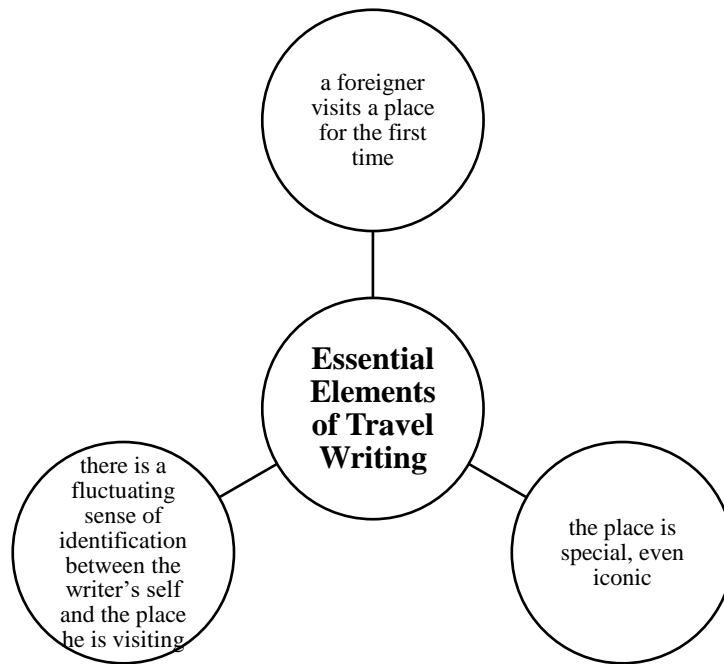


Figure 3 Essential Elements of Travel Writing (El-Zein 2009, 5)

Continuing her justification, El-Zein agrees with McArthur (2010) arguing in so many words how the Self/Other opposition paradigm resonates as an attribute of travel writing, in this instance using the term “‘insider-outsider’ perspective’ (2009, 6). The autobiographical ‘self’ currency is further described in section 2.5.1.2. The knowledge contained in figures 2 and 3 will be implemented within the researcher’s application of the ADA apparatus to test the practical professionalisation of the pedagogy.

When citing Todorov’s notion of general poetics – ‘that is, “the general conditions of the genesis of meaning”’ (Brooks 1981, xiv), Lisle (2006) states that his idea allows the identification of travel writing’s coherent generic criteria. Initially, it is important to recognise that these reference points are in no way absolute (Lisle 2006). However, Lisle does note they roughly reflect the form of travel writing over the past three centuries (2006). This criteria, in turn, illustrates the operationalisation of these structuralist general poetics (Lisle 2006) within travel writing. Avoiding the ambiguity of travel writing, Lisle suggests Todorov’s (1976) investigation of the discourse of literary genre ‘stabilises [its] precarious position by categorising these narratives and distinguishing them from the other texts that they steal from’ (Lisle 2006, 33-4). Lisle’s five basic coherent generic criteria of travel writing include:

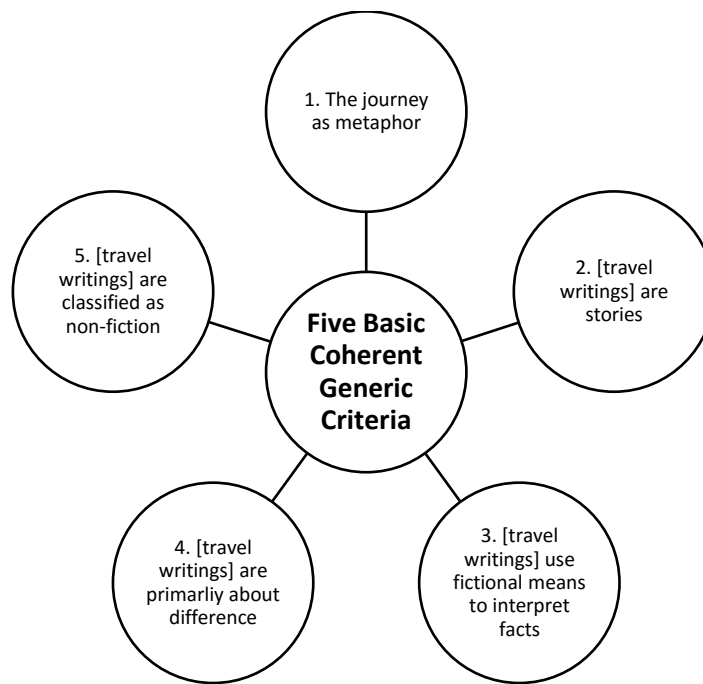


Figure 4 Travel Writing's Five Basic Coherent Generic Criteria (Lisle 2006)

Adapting and condensing the reference points slightly, Lisle's generic criteria is further described under the following subheadings:

2.5.1.1 The Journey as Metaphor in Travel Writing

There have been many compelling investigations into the presence and significance of the journey metaphor in travel writing (Day 1975; Papay 1995; Marina 2012). Marina (2012) understood that the journey metaphor lies at the heart of many influential travel texts, and accounts for traditional and modern examples including *Odyssey*, *Canterbury Tales* and *Gulliver's Travels* (Marina 2012; Lisle 2006). Enabling travel writers, the ability to express the common affliction of wanderlust (Lisle 2006), the journey metaphor can operate as an organisational principle (Papay 1995) within travel writings. Described as 'the inner journey', Youngs (2013) suggests this contextual element is indeed a currency of travel writing. Youngs also suggests; the quest, race and gender and sexuality as generic thematics (Youngs 2013). These suggestions however, are regarded by the researcher as an opportunity for further study, as currently this research addresses primarily linguistic currencies of the practice. The journey as a metaphor currency will be considered by the researcher within her practical professionalisation of her writing and within her analysis of each text.

2.5.1.2 Autobiography: the 'self'

Travel writing adheres to narrative framework that includes a linear passage (Lisle 2006; Blum 2008; Harney 2015). In other words, writers of travel literature implement a beginning, middle

and end within their texts (Cambridge 2006) and contain its narrative structure within the journey and vice versa (Lisle 2006). The general scholarly consensus indicates travel writing is an autobiographical first person narrative whereby the writer offers their reader a written record of the journeys, adventures and observations (Berger 2004; Helmers & Mazzeo 2007; Mittapalli & Hensen 2002), making autobiographical style or self, a currency of travel writing (Mansfield 2012). A successful travel text, El Zein suggests, narrates the impact of place on the travel writer's 'sense of self' (2009, 6). Mary Louise Pratt also argues this notion in her text *Imperial Eyes* (1992). With the use of the self, the travel writer establishes a point of view within a text (Berger 2004). Admittedly however, these views, including the sympathetic and the cynical, are often consciously mediated by travel writers (Berger 2004). Additionally, Berger (2004) argues that without largely stretching credulity, a writer's travel writings can be regarded as parts of his/her own ongoing autobiography. The presence and significance of the researcher's autobiographical self within chapter 4 is analysed and discussed in chapter 5.

2.5.1.3 The Quasi-Fictive Nature of Travel Writing (Berger 2004)

Although some travel writing's employ a veraciously rhetorical imperative, using a multiplicity of rhetorical stylistic devices (Mulligan 2014), they are compelled to recount entertaining journeys or experiences (Helmers & Mazzeo 2007). With this in mind, there are many fictional devices at a travel writer's disposal that aid factual interpretation (Lisle 2006). Hyper-detail (Berger 2004) is created by travel writers with the use of many devices, examples include; conceits (Mansfield 2012), deixis (Mansfield 2015d), metaphors, personification and symbolism (Lisle 2006). These devices allow for rich portraits (Berger 2004) of peoples, places and cultures within a travel narrative. Returning specifically to deixis, travel writers use this device to narrate the deictic position for the narrator – a sort of verbal pointing (Dylgjeri & Kazazi 2013). Deixis' typology is threefold; (1) person deixis (me, you); (2) spatial deixis (here, there); and (3) temporal deixis (now, then). Offering another theory of deixis, Alsaif (2011) state English deictic expressions can be summarised in the following:

Table 5 Deictic Expressions in English (Alsaif 2011, 170)

Dimension	Proximal	Distal
Object	<i>This</i>	<i>That</i>
Place	<i>Here</i>	<i>There</i>
Person	<i>I</i>	<i>You</i>
Time	<i>Now</i>	<i>Then</i>
Day	<i>Today</i>	<i>Yesterday/Tomorrow</i>
Tense	<i>Present</i>	<i>Past-Future</i>

The researcher will analyse her use of deictic expressions within the application of the ADA apparatus on the portfolio texts. Deixis is an initiator in the development of the researcher's practice, and a teaching tool for focussing on place and position in travel writing.

2.5.1.4 Semiotics and Thematics of Travel Writing (Roberts 2015a; Mansfield 2012)

To avoid repetition, the researcher encourages the reader to refer to Portfolio Entry 5 for her previous analysis of semiotics in travel writing. Mansfield's (2012) anatomy of travel writing however, is detailed within the table below:

Table 6 Anatomy of Travel Writing (Mansfield 2012)

	Theme	Mansfield's Analysis	Source
A	Anticipation	Mounting excitement at the prospect of the journey.	
C	Clothing	Identity shifts possible in new clothing at the destination.	Thomas 2003
D	Displacement	Displacement and time are components of travel movement so verb tenses will provide inroad to textual practice.	
E	Episteme	The travel text will add the stock of knowledge.	Foucault 1966
F	Food & Drink, meal-taking	Strange new foods. Meals prepared by someone else. A pause in the journey is invested with more.	Kostova 2003
I	Images, sights,	The travel writer will see new and beautiful things, like views of Paris as a picture postcard.	
L	Language	The strange language may not appear connected to the world. Writer may choose to incorporate found texts, spoken or written.	Rolin 1995
M	Map	Printed page will use white space as part of structure of travel text, reminiscent of the map.	Diderot 1796 Ernaux 1993 and 2000
R	Responsibility shift	Traveller is at ease, responsibility seems removed allowing traveller to behave outside home conventions.	
S	Self	Self-identity inscribed in the text as exote but entropy may be at work	Forsdick 2000 after Segalen
T	Transport	Mode of transport contributes to literariness of text.	Giard and Certeau 1990 after Verne
U	Uncanny	Sights and new people will recall previous literary or artistic readings.	Scott 2004
V	Veracity	The travel writer will report the 'truth'	Diderot 1796
W	Weather	Used to render simultaneously truthfulness and literariness.	Rolin 1995
X	Xéniteia	Deciding what to take with you on the voyage and what to leave behind. Putting affairs in order to live an organised life.	Barthes 1977

Considering three travel texts, Mansfield (2012) reflected on each author's departure from other literary genres to travel writing. Offering French writer Annie Ernaux as one example, Mansfield suggests such a departure is significant within the analysis of the discursive practice. Centring on the discourse analysis of the genre, Mansfield identified thematic parallels in the

works three authors. He then examined these critical themes to interpret the role these aspects assume in the travel writer's 'means of expression' (2012, 3). Producing a comprehensible text (Mansfield 2012) documenting a multidimensional personal and social narrative, renders visible spatial movement, resonates discursively and above all describes a journey to a place that must be planned. Implying the use of planning within a travel writer's discursive practice, Mansfield (2012) draws on the notion of *xéniteia* and the Foucauldian concept of *episteme*, which he takes forward in his later research (see <https://sites.google.com/site/touremetkt/home>) to inform his theoretical term 'toureme' (see section 2.5.1.5). Travel writers strive to educate themselves on the unknown. In doing so, they increase their *episteme* and *habitus* by making sense of a tangible geographical reality via their texts. Analytical conceits were also considered by Mansfield (2012). Typographical and syntactical features of three texts were analysed. The study itself employed the use of textual arrangement as an analytical tool. Useful for the examination of the travel writers' deployment of their printed texts and the epoch of time and space within their texts, Mansfield described various nomenclatures within the genre. Roberts (2015) successfully implemented these nomenclatures within the coding scheme of her autoethnographic travel writing enquiry. These thematics will again be consulted by the researcher and applied throughout primary data analysis.

2.5.1.5 Travel Writing, a *toureme conduit*?

This section introduces, defines and describes the proposed theoretical term *toureme conduit*. In doing so it reflects on Chicot and Mansfield's (2014) tourist theory – a list of ten points of interest a visitor to a town wants to know:

Table 7 Points of Visitor Interest (Chicot and Mansfield 2014)

	Points of Visitor Interest
1	Geology and Geomorphology (Cooper 2012)
2	Architecture of the Built Heritage
3	Climate and Geography. These will determine high season and shoulder seasons so be fair to your readers as tourists and tell them if your writing is not from high season.
4	Terroir, what is the local food and drink determined by soil and climate from points 1 & 3 above?
5	Restaurants, try them and give recommendations, especially for vegetarians.
6	Hotels, find range and compare their classification against social media sites.
7	History and Culture.
8	Adapting to Local Culture.
9	Language and Literature
10	Travel, Transport and Toilets

Looking forward, though, it would be useful to identify the relationship with travel writing and the new tourism knowledge. Capturing a key characteristic of travel writing, the research suggests the genre has the capacity to generate and transfer new tourism knowledge to readers, tourists and tourism authorities including DMOs and place branders. This disposition to touristic enquiry, the research argues, captures travel writing's role as a toureme conduit – a term developed after Mansfield's (2015) theory of the toureme (see <https://sites.google.com/site/touremetkt/home>):

‘. . . The point of leisure contact at the destination where new meaning is enjoyed by the visitor; it is a theoretical place and combination of events, social interactions and cultural capital which this research proposes to call the toureme’ (Mansfield 2015, 103).

Mansfield (2015) responded to an opportunity in tourism research and suggested the analysis and identification of the toureme point is an appropriate method to determine the value of this experience. This research argues the process of this, within travel writing's written record, is an example of its role as a toureme conduit. Travel writing might interpret a novel or a moment in an author's life at the place it is describing in detail. Thus the travel writing is the catalyst or conduit that not only leads to a toureme experience, but it is a record of this experience. This record of the toureme experience extends to many of Chicot and Mansfield's (2014) touristic points. Remember, too, in order to fully realise a toureme the visitor must then feel moved to

retell the moment – and isn't this in essence what travel writing is about? This power – a word synonymous with the theoretical reflection of the role a travel writer (Gladwell and Wolff, 1989) creates depth and responsibility, both professional and ethical (Davis and Miller, 1999). Travel writers, essentially, become 'power brokers' (Davis and Miller, 1999) articulating a countercommodified version of what they take to be reality (Edwards & Graulund 2012). In in doing so, they 'define and disseminate truth' (Davis and Miller 1999, 257) via their texts' role as a toureme conduit. This power is then transferred to the reader as they decide whether the strength of this touristic knowledge not only provides the impetus to travel but also educates them in the process. The toureme conduit continues to function as the reader confirms aspects of the processes or knowledges learned from reading travel writings.

2.5.2 Phenomenologies

Placing particular focus on the spatiolinguistic properties of travel writing (Kuehn and Smethurst 2015) the phenomenology of psychogeography is considered under the following sub-heading. This builds on the researcher's knowledge of the phenomenology gained on PD6.

2.5.2.1. Psychogeography

'the study of the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behavior of individuals' (Debord 1955, 5).

'By way of illustration, *The Lonely Planet Guide to Experimental Travel* (Antony and Henry 2005) is a guide book marketed at people 'who like their travel a little less formulaic . . .' (Andrews 2014, 27).

Derivative from Debordian Marxist roots, the term is defined in the first epigraph above. The list of seminal theorists devoted to the topic is growing (Ackroyd 2000, 2007; Coverley 2006; Debord 1955; Self 2007; Sinclair 1971). Contemporarily popularised largely by the works of Peter Ackroyd and Will Self, the researcher was first introduced to the concept on a ResM practicum day. The past two decades have witnessed the re-emergence of psychogeography (Bonnett 2015). This is reflected within the travel writing genre with publications including Antony & Henry (2005), as described in the second epigraph. This is an example of

Chatterjee's (2014) suggestion that psychogeography is not emancipated from travel writing's novelty-seeking literary approach. An alternative touristic practice (Long 2014), psychogeography is described by Long (2014, 51) as a 'a hybrid of academic theoretical framework(s), artistic practice, lifestyle statement and tourist guide.' As theory and practice, psychogeography frames, maps and traverses the complex identities of environments (Long 2014), including within its written record – travel writing. The researcher's use of psychogeographical techniques will be analysed via the ADA apparatus.

Psychogeography as a literary tradition is traceable to the 16th century, the most obvious example being Defoe's *Journal of a Plague Year* (1722) (Pleßke 2014). Retrospectively however, classic psychogeographical practices are said to begin with De Quincey's (1821) publication, *Confessions of an Opium Eater* (Pleßke 2014). There are many psychogeographical techniques at a travel writer's disposal; the most prominent being the *dérive*.

2.5.2.1.1 The Dérive

Politically purposeful (Bonnett 2015), the *derive* is defined as rapid passage through an environment - to *dérive* is to drift. This transgressive wandering (Bonnett 2015) disregards all other motives for movement (Lewandowska 2013) and has 'acted as something of a model for the 'playful creation' of all human relationships' (Plant 1992, 58). Examples of such idiosyncratic experiments include drawing on a map and travelling to particular grid references (Andrews 2014). The researcher will take forward the concept of the *dérive* in her portfolio.

2.5.3 Challenges for Travel Writers

Both traditional and contemporary theoretical enquiries of literature are often met by the difficulty to view literature conceptually (Eagleton 2008; Williams 1977). In much the same way, travel writing consistently denies opportunities of assured categorisation, which, of course, for some scholars, is part of its research appeal (Kinsley 2008). The investigation takes forward Eagleton's suggestion that, we must first understand the variables attributed to the form, insofar as to understand literature, it is imperative to achieve a greater understanding of its overall social process (2008). This includes its challenges and critical practice.

2.5.3.1 Ideology & Pedagogy

Ideology, pedagogy and theoretical approach all dictate our views on literature and its many forms. Thought to be heavily dependent on empirical interpretations of contingent events (Clark 1999), and excessively rhetorical for many disciplines (for example, anthropology and

sociology), travel writing nevertheless remains the pedagogical practice that helped define the ways in which we think of cultural history, geography and ethnicity (Chandra 2007). The best travel writing, as Santos (2006) contends, reveals its ideological position in the writer's description of destinations and peoples. In doing so, travel writers achieve individual autonomy and temporal episteme.

More often than not, pedagogy concerns practices that do not easily submit to outright classification. As a result, it is imperative to develop a critical language that can satisfy ambiguities as they emerge in the practice of pedagogy (Wanberg 2013). Wanberg's (2013) analysis concludes that translation is required 'to take place on several different registers in the classroom where . . . [travel] literatures are taught, emphasising its relevance to critical pedagogies of . . . [travel] literature' (2013, 119). As aforementioned in the introduction, in this study, pedagogy includes the discipline of travel writing and the theoretical education and scholarship of the practice.

2.5.3.2 Critical Practice

This section provides a cursory review of critical practice to include the idea that travel writing, like other forms of literature, cannot guarantee to be read the way in which the author intended. What we mean by this is that travel writers cannot control how their works are read – pragmatically or non-pragmatically (Eagleton 2008). Although aware of such challenges, the research argues they can often aid travel writers in their sensitivity toward global audiences and also help writers anticipate how their texts might be interpreted. This section serves as the foundation to later arguments surrounding the ability of the author to ascribe meaning to a text through the application of travel writing currencies; and that the tools can be conceptualised and packaged for the use of travel writing educators and practitioners.

Thought to threaten ideological security (Eagleton 2008), common sense criticism, as Catherine Belsey views the subject, can in practice, betray its inadequacies via its incoherences (2002). It is fixed in particular historical situations, operates in conjunction with specific social formations and is ultimately ideologically and discursively constructed (Belsey 2002). The obvious or natural, Belsey (2002) therefore argues, are not necessarily so – in fact, they are the opposite; what we have come to view as natural or obvious are not given, but manufactured by societal interpretations of itself and its experiences (Belsey 2002). Drawing on Post-Saussurean theory, language enquiry has challenged the realist approach; Lacan (1972), Althusser (1969; 1971) and Derrida (1973), all question the humanist assumption that positions the source of

meaning or truth with the individual mind. Calling into question the ownership of a text, Barthes' structuralist essay proclaims 'The Death of the Author' (1967). Although deconstructive in his approach, Barthes denies the ability of the author to assign a meaning to a text. He perceives this as an unnecessary limit and as such, is a very important factor to consider within this research process. Disagreeably, Showalter (2003) proposes literary text analysis does *not* need to succumb to the ponderous baggage of the New Criticism. In much the same way, the relationship between a literary text and the reader presents one of the more recent challenges to expressive realism (Belsey 2002). Critical practice thus presents many challenges from travel writers. This enquiry endeavours to provide some necessary clarity in the midst of divergent theory which also concurrently contributes toward the professionalisation of the travel writer's role.

2.6 Final Conclusion

The review presents a notable body of published research on the subject of travel writing, although most is critical in attending to details of hybridity, generic territory, authenticity or particular paradigms within the wider academic conception of the discourse. Most decline to analyse the practical professionalisation of pedagogic knowledge and do not include a practice-led approach to research design or analysis. The review assumed the role of a prelude to primary research involving the practice-led method. The single most prevalent data type (Patzner, 1995), some of the secondary data collated herein (Roberts 2015a) attempted to locate the literary principles (Foucault 1969), or currencies, that form travel writings as to enable the distinction for interpretation and understanding. Discussion of specific methods is reserved until the research paradigm is explained in the following chapter.

This research is structuralist in its approach, as it seeks to uncover a theorised approach to travel writing analysis. Using established travel writing currencies (Roberts 2015a; Mansfield 2012; Mittapalli & Hensen 2002; El-Zein 2009) and formulas (Berger 2004; Cambridge 2007; Hannigan 2013), the research will apply this theory within the analysis of her travel text portfolio (Chapter 4). These will then be considered within the researcher's theoretical reflections within Chapter 5. Discussion of specific methods is reserved until the research paradigm is explained within the following chapter.

3 METHODOLOGY

3.1 Introduction

The mode of enquiry and knowledge production choice of researchers rely on their vision of reality and their decision on how to learn about their chosen subject (Bertella 2012). In other words, scholars suggest that choices concerning methodology are closely associated with epistemological and ontological choice (Goodson and Philimore 2004; Pansiri 2005, cited in Bertella 2012). The enquiry's paradigmatic and methodological choices are inspired by epistemological research objectives. Thus, the research methodologies and instruments described herein were chosen in an attempt to answer questions relating to *what* the pedagogy and practice of travel writing are and *how* they operate. Themes of travel writing identified in the researcher's previous research (Roberts 2015a) are important to this study's attempt to design a specification for travel writing practitioners that will elicit new tourism knowledge and synthesise travel writing's role as a *toureme conduit*.

That being said, the purpose of this chapter is to position three research methodologies (practice-led research, action research and reflective practice) within the education and professional development of travel writing practitioners – its pedagogy and practice. In particular, to consider the scientific suitability of each within this study's primary data collection and analysis, and examine the possible merit of the ADA apparatus to assist practitioners and commissioners of the practice. The following sections frame the current environment practice-led research, action research, and reflective practice sit in travel writing studies, initially considering differentiations, definitions and relationships with professional practice. Close reading is introduced and within the context of the investigation. Conclusions and research limitations are discussed.

3.2 Method

3.2.1 Qualitative vs Quantitative

Against dichotomising the argument between quantitative and qualitative research, Punch (1998) provides two succinct conclusions; quantitative research = theory verification, qualitative research = theory generation. In terms of the comparative distinctions between the two, simply put, quantitative research centres on quantifying relationships between variables (Nykiel, 2007), whereas qualitative research does not produce quantified findings. A

qualitative methodology is necessary for this study. The lack of reference to, and use of a practice-led approach to travel writing research resulted in the study's inability to verify research objectives via previous research. The portfolio analysis within this investigation may serve as an informational prelude to the development of further quantitative travel writing research (Lewis, Chambers and Chacko 1995) investigating methods in travel writing analysis.

Whilst tourism and travel writing scholars alike regard both methods useful and legitimate, contextually, tourism scholarship usually assumes a cross-disciplinary approach, one which is biased, in favour of more traditional quantitative scientific methodologies (Walle 1997). However, qualitative research holds greater potential to address complex questions by acknowledging dynamic interconnections that could provide opportunity for more nuanced, authentic accounts of complex realities (Hesse-Biber & Crofts 2008; Hesse-Biber & Leavy 2006; Day et al 2008; McCracken 1998; Squire 1994). The methodologies in this study are guiding principles (Guba & Lincoln 1994) that provide both transparency and scientific validity (Tribe 2001).

3.2.2 Data Analysis

To fulfil the research aims and objectives the analysis must contribute to pedagogic and practical considerations of the discourse, hence, transparency is essential. Continuous autoethnographic notes were collated in a shared Googledocs with research respondents, Dr Charlie Mansfield and Dr Andreas Walmsley. Additionally, some comments contained within the presented ADA apparatuses were added by research respondents (during the writing/degree process). Verifying the writer's use of travel writing currencies, these editorial comments were included to simulate the tool's use for travel writing commissioners as well as writers during the writing/editing process.

3.3 Action Research

‘Action research arises from a problem, dilemma, or ambiguity in the situation in which practitioners find themselves’ (Swann 2002, 55).

“Action research is a term which is applied to projects in which practitioners seek to effect transformations in their own practices ...” (Brown and Dowling, 2001, 152).

In order to situate action research as a compatible methodology for approaching travel writing enquiry it is imperative to re-introduce the problems this research attempts to address and the outcomes it expects to achieve. The current problems the research faces are (1) a lack of methodological instruments used in the analysis of a travel text, (2) the lack of previous enquiry into the nexus between travel writing's pedagogy and practice, and (3) the little previous reflective practice-led approach to research in travel writing as an activity.

3.3.1 Defining Action Research

Action research (AR) is a controversial mode of enquiry fuelled by differing opinions into scientific applications, relativity and accessibility. The method stems from a situational, social constructivist perspectives - based on content, the epistemological and philosophical judgments that recognise human values and behaviours and the analysis of reasons for such. Beyond the surface experience, AR identifies the fundamental reasoning for reactions and behaviours to such experiences. Episteme, cultural relativism and capital all shape our abilities to perform, judge and interact with things and it is AR that allows practitioners to become researchers of their own practice (McIntosh 2010). Confronting the dilemmas within her praxis and reframing barriers to change (Bate 2000 cited in Hall 2006), the researcher will reflect on her current narrative style collecting data from the practice portfolio. The stages of AR shortly described, fit neatly with the design of the ADA apparatus, discussed in the following section.

Dick (1995) regards AR as a methodology intent on both action and research outcomes. He also recognises that, the action is primary, and that in some, the research element emerges as the understanding of those involved. In distinction, he continues, some approaches to AR include research as its main importance - the action is dividend. Thought to have emerged in the 1920s (Zuber-Skerritt 2001, 1), finding inspiration from theoretical 'demands for participatory and emancipatory research processes' (Snape and Spencer 2003, 10), the first conceptualisation of the action research process is attributed to Lewin (1952) (Zuber-Skerritt 1992). Its supplementary development is ascribed to scholars including Carr and Kemmis (1986) and Kolb (1984). Concisely, action and research operate concurrently within four major phases; Zuber-Skerritt's analysis includes the following description:

Table 8 PAOR Process (Zuber-Skerritt 2001, 19)

<i>Plan</i>	problem analysis and strategic plan
<i>Act</i>	implementation of strategic plan
<i>Observe</i>	observation & evaluation of action by appropriate method and techniques
<i>Reflect</i>	reflection on results of evaluation, and entire action and research process. This may identify and actualise new research problems that appropriate the use of a new planning, acting, observing and reflecting cycle.

The ADA apparatus developed within this study is similar to the four phases of action research, the acronym PAOR, in its execution as it accounts for literary aims in the planning and drafting process, it observes the design practices needed to fulfil these aims and reflects on the implementation of these aims within its assessment.

Swann (2002) and Zuber-Skerritt (2002) were two of many reference points used to inform this methodological selection. Swann's analysis contends action research is a practical methodology, that firstly, pursues change within a social practice (wherever the subject matter is situated). Secondly, he views the method as a not only a participatory activity (Reason and Bradbury-Huang 2000), but one that allows researchers democratic equitable collaboration (Avison, Baskerville & Myers 2007). Thirdly, he agrees with Zuber-Skerritt's (1992) analysis that the research proceeds through four cyclical phases (planning, acting, observing, and reflecting).

Considering the types of enquiry offered by Carr and Kemmiss (1986), the research asserts its approach to enquiry is practical, further synthesising the complementary practice-led method.

Table 9 Types of Enquiry (Zuber-Skerritt 2001, after Carr and Kemmiss 1986)

Type of Enquiry	Aims
1. Technical	→ effectiveness/efficiency of practice → professional development
2. Practical	→ as (1) above → practitioners' understanding → transformation of their consciousness
3. Emancipatory	→ as (1) and (2) above → participants' emancipation from the dictates of tradition, self-deception, coercion → their critique of bureaucratic systematisation → transformation of the organisation or system

3.3.2 Action Learning (AL) and Action Research (AR)

This cursory review of the difference between the headed terms mainly extends to Zuber-Skerritt's (2001) analysis of the paradigmatic and practical facets of both. In her analysis, she conceptualises the commonalities of AL and AR in the figure below:

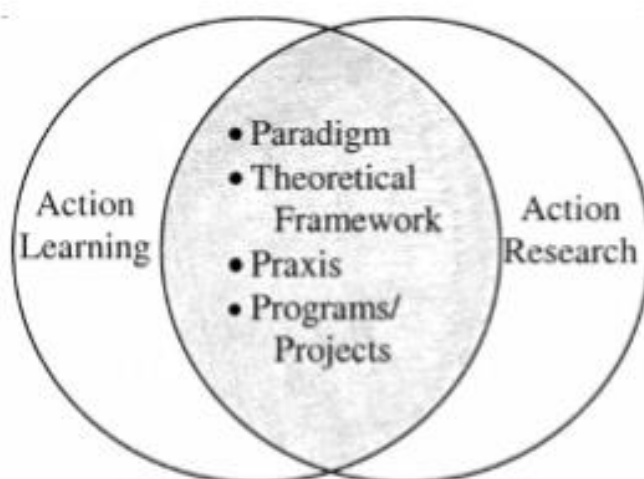


Figure 5 Commonalities of AL & AR (Zuber-Skerritt 2001, 3)

Positioned within the social sciences, both AL and AR deal with sentient peoples, organisations and societies whose complex characteristics and behaviours are unpredictable (Zuber-Skerritt 2001). AL advances toward a technical, reductionist approach (Zuber-Skerritt 2001), whereas AR is 'a more holistic, phenomenological approach to learning and knowledge creation (research)' (Zuber-Skerritt 2001, 3). Recognising two primary problems faced by disciplines within the social sciences (table 6), Zuber-Skerritt asserts these difficulties 'can be overcome by adapting the ALAR paradigm' (2001, 3).

Table 10 Problems in the social sciences (Zuber-Skerritt 2001, 3)

Problem 1	One arises from a lack of understanding of what underpins and influences our actions, behaviour and strategies for maintaining or improving our practice.
Problem 2	The separation between theory and practice, which are conceived as dichotomous.

The research recognises these problems and argues that these issues are also considered in regard to travel writing's generic identity. In doing so it also draws comparisons between the research aims and questions (section 1.3.1) in terms of the pedagogic and practical knowledge

readily available to travel writers and commissioners. This practice-led approach to action research attempts to offer a solution to these problems by way of the ADA apparatus.

3.4 Practice-led Research

Again, to situate the paradigm within the travel writing discipline, practice-led research is defined. The portfolio writings contained within the following chapter are emblematic of this practice-led process. The research endeavours to introduce this practice-led method, already popularised within the visual and plastic arts (Mansfield 2012) within the academic travel writing community therefore fulfilling the overall pedagogic research aim. The practical aim, is to operationalise this knowledge for the use of travel writers and travel writing commissioners.

3.4.1 Defining Practice-led Research

Practice-led research (PLR) concerns itself with the nature of practice and in doing so expedites new knowledge that holds operational significance within said practice (Candy 2006). The primary focus of the unique research paradigm (Hamilton & Jaaniste 2010) stems from the advancement of practical knowledge gained by positioning creative practice as both a catalyst and result of the research process. Concurrently, it creates an idiosyncratic relationship between the researcher and his/her research topic which initiates anew academic writings (Hamilton & Jaaniste 2010) and satisfies scholarly imperatives (Webb & Brien 2008); in other words, it connects research and creative practice (Webb & Brien 2008).

Embarking on this practical investigation, the researcher found herself in a situation whereby post literature review, she was still unable to locate a tool that aids the professionalisation of the practice via pedagogic considerations and knowledge. The action research method will be used to aid the design process of an analytical apparatus and contribute to new knowledge generated from its implementation on the researcher's sustained writing practice. The primary focus of this research is grounded by the attempt to advance tourism knowledge via a practice-led approach to enquiry.

3.4.2 'Practice' and the Arts

Creative practice (often referred to as practice-led research) is considered the most common mode of Creative Writing research (National Association of Writers in Education Benchmark Statement cited in Fowler and Whitehead 2015).

Table 11 Frayling (1993) 3 modes of Arts research (cited in Fowler and Whitehead 2015)

Modes of Arts Research	Description
<i>for practice</i>	(activities supporting the artist in her work e.g. collecting materials to act as creative stimuli)
<i>through practice</i>	(creative drafting and editing)
<i>into practice</i>	(e.g. observations of artists at work)

Each mode of arts research (Frayling 1993) occurs within the context of this enquiry. As the researcher considered herself a neophyte or tenderfoot travel writer, it was imperative for her to gain pedagogic education and practical experience prior to the collation of her travel writing portfolio. Initially, the literature review was *for practice*; the researcher collected extensive pedagogic and practical materials to inform her enquiry by way of academic literatures and research. The practicum days allowed the researcher to learn the necessary skills, tools and epistemes to increase her competence *through practice* where she was able to practice drafting and editing her own travel writings. During these practicum days *into practice* also occurred. This included practical and pedagogic knowledge gained from travel writing practitioners and academics. The researcher asserts these informal observations and formal educations were invaluable and undoubtedly contributed to the growth of not only her discursive abilities to write travel writings but her ability to theoretically consider her said writings within this academic enquiry.

3.5 Reflective Practice

‘How is professional knowing like and unlike the kinds of knowledge presented in academic textbooks, scientific paper, and learned journals?’ (Schön 1983, viii).

Responses to travel ‘come to us filtered through the writer’s privileged and ‘disproportionate economy of sight’ ... Many travel writers too often accept this distance as an ethical challenge that demands critical, self-reflective practice’ (Bowman 2004, 94).

Reflective practice has proliferated over the past few decades (Finlay 2008; Fook et al 2006; Galea 2012; Gould 2004) permeating various disciplinary fields (Fook et al 2006) and professional practices including travel writing (Bolton 2014). In fact, the terms share many connections. The first, their polysemic nature; the second, their propensity to catalyse debates of definition across a spectrum of academic disciplines. Perhaps the third, then, is their autoethnographic predisposition? This section explores current debates and understandings of the reflective practice method. It reviews crucial definitions, and theoretical models and frameworks of reflection commonly associated with professional practice (Finlay 2008).

3.5.1 *Defining Reflective Practice*

Like travel writing, *reflective practice* is a polysemic term. By this we mean, it carries multiple meanings (Grimmett & Erickson 1988; Lafortune et al 2009; Loughran 2002; Moon, 2006; Morrison 1995; Richardson 1990; Rolfe 2003) and interpretations that range from ideas of professional engagement in solitary introspection to engagement in shared critical dialogues (Finlay 2008). It emerges out of multidisciplinary fields and many schools of therapy (Procter 2009) including Nursing (Jarvis 1992), Education (Boud 2001; Zeichner 2005), and Sports Coaching (Cropley, Miles and Peel 2012). Researchers may embrace either *formal* (Finlay 2008) or *informal* ways to use the method. This research embraces a formal reflection on the pedagogy and practice of travel writing, offering an apparatus for analytical practice. As Leitch & Day (2006) prudently note, the initial step in reflective practice analysis is the differentiation of the terms ‘reflection’ and ‘reflective practice’ (2006, 180). Simply put, reflection remains a metaphorical representation of the learning process from experience, and a meditative cognitive process of contemplative self-examination (Leitch & Day 2006). Reflective practice is a term ‘synonymous with professional practice (e.g., Larrivee 2008, Williams 2001; Yip 2006)’ (Cropley 2009, 17). With regard to its relationship with travel writing, responses to travel are received by the reader, ‘filtered through the writer’s privileged and ‘disproportionate economy of sight’ ... Many travel writers too often accept this distance as an ethical challenge that demands critical, self-reflective practice’ (Bowman 2004, 94). Aside from Bowman’s contribution, literature available on the efficacy of reflective practice in travel writing studies has been limited and tended to be informal.

The research considers the practice-led research and reflective practice specifically referencing one essays from Ribi re & Baetens’ (2001) editorial collaboration *Temps, Narration Et Image Fixe*. The artist-photographer, Dr Carole Baker, builds her doctoral thesis by engaging with theory during her practice as a videographic artist in her filming of caged greyhounds from

2001. She then reflects on her practice-led work in a critical essay (Baker 2001), which is published alongside a critical review of the finished artwork by Professor Jan Baetens (Rivière & Baetens 2001). This successful application of the reflective practice approach to research is similar to what this research hopes to achieve. Before this, the researcher must consider any barriers to her reflection:

3.5.2 Barriers to Reflection (Lyons, Stolk and Young 2015)

1. Practical: (Kolb (1984) sees that to reflect effectively on your experience, you should actively set aside part of your working day to reflect & analyse.);
2. Psychological: (Fear of judgement, fear of criticism, being closed to feedback, defensiveness, professional arrogance)

Lyons et al (2015) suggest two barriers to reflection, as stated above. The research acknowledges these barriers however limit such implications by; firstly, collating autoethnographic field-notes whereby the researcher reflected and analysed her experiences; secondly, it avoids the psychological barrier via the work with the two research respondents. This interaction helped the researcher become more open to the psychological barriers, acknowledging them as part of the writing process rather than humanistic limitations that are detrimental to the reflective practice approach.

3.5.3 Models of Reflection

Unlike Pollard (2008) the research is unable to resist synthesising the reduction of the reflective practice method to a prescriptive developmental model, as this will aid the design of the ADA apparatus. Considerations of existing reflective practice models includes Donald Schön's (1983) familiar extension of Dewey's (1933) ideas on reflection via practitioner-in-action observation. This extension led to the popularisation of the 'reflective practitioner' (Leitch and Day 2006). The research acknowledges other theoretical models of reflection (Kolb 1984; Gibbs 1988) however, focusses on Donald Schön's theory:

3.5.3.1 Schön's (1983) Epistemology of Practice

In his book *The Reflective Practitioner*, Schön (1983) prompts professionals to theorise and discuss what and how they undertook their practice. The basis of this research was the exploration of epistemological practices and the identification of professional knowledge (Wilson 2008). His research attempted to answer the question included in the first epigraph at the start of the reflective practice section. Coining both notions, *reflection-in-action* and

reflection-on-action, Schön (1983) developed his ‘Epistemology of Practice’ model. Opportune and academically accepted within multiple disciplines, Schön’s definitions for the aforementioned notions are described in table 12:

Table 12 Reflection-in-Action and Reflection-on-Action (Leitch and Day 2000, 180)

<i>Reflection-in-action</i>	<i>Reflection-on-action</i>
→ reflection-in-action acknowledges the tacit processes of thinking which accompany doing, and which constantly interact with and modify ongoing practice in such a way that learning takes place. Much of this may remain unconscious, tacit and unverbaised (Clark & Yinger, 1977), though Loughran (1996) suggests that, in meeting unanticipated problem situations, reflection-in-action comprises reframing the problem and improvising on the spot so that the experience will be viewed differently.	→ viewed as teachers’ thoughtful consideration and retrospective analysis of their performance in order to gain knowledge from experience. Russell & Munby (1992) describe it succinctly as the ‘systematic and deliberate thinking back over one’s actions’ (p. 3).

A key distinction between the two remains within the separation of thinking during practice, from thinking prior or post practice (Connelly and Clandinin 1986, cited in Munby 1989). ‘These two processes together ... form the core professional artistry of the reflective practitioner’ (Leitch and Day 2000, 180). The researcher will consider both approaches in her analysis of the portfolio.

3.6 Planning Documentation – The ADA Apparatus

‘The twentieth century practice of design grew out of an applied art tradition’
(Swann 2002, 50)

How artfully have the currencies been rendered and how does this impact the professionalisation of the text? These questions, as this section will come to suggest, are easily answered with the use of the proposed planning documentation tool – the ADA apparatus. A step toward professionalising travel writers’ work so that they can be more readily commissioned for new travel texts, the ADA apparatus is a tool facilitates the analysis of travel writing at an explicit level; the practitioner or commissioner can preface sections of a travel

text with clearly defined aims and design approaches or apply the apparatus post-submission to reflect on the strength of the narrative byway of the literary aims and textual design. The research postulates the apparatus could be implemented within a travel writing commissioner's tender documents to ensure instructive clarity.

This conceptualisation of reflective practice will be used to identify established travel writing themes and currencies learned in this thesis (see section 2.5.1) within the portfolio of practice.

The acronym ADA stands for:

AIM - What this section will do and how it should be judged or measured for success

DESIGN - Which literary devices will be employed to achieve the aims?

ASSESSMENT - Judge the section against its stated aims.

Segmenting the three components, the tool can be used to preface sections of a travel narrative and isolate literary devices and techniques that are indicative of travel writing's generic identity. For example:

1 AIM – <i>What this section will do and how it should be judged or measured for success?</i>	2 DESIGN – <i>Which travel writing currencies or literary devices will be employed to achieve the aims?</i>
3 ASSESSMENT OF EFFECTIVENESS AND REFLECTION – <i>Judge the above section against its stated AIM in box 1 above.</i>	

Figure 6 The ADA Apparatus

This research suggests that the ADA apparatus is a coherent mechanism (Lisle 2006) which firstly aids the division of travel writing into its forms, but more importantly, facilitates the theoretical analysis of a travel text. The tool is similar to criteria for close reading and action research.

3.7 Close Reading

Again, to avoid repetition, the researcher directs the reader to portfolio entry 5 (Roberts 2015a) for her previous analysis of the close reading method, its definitions, criticisms, and its merits and limitations for use within travel writing studies. This section then, concentrates on the theoretical models selected by the researcher for use in primary data analysis.

3.7.1 Theoretical Frameworks

The use of theoretical framework(s) are pivotal to the successful analysis of the travel writing portfolio. The frameworks discussed within this subsection are imperative to the successful literary analysis of the primary data. They ground the '*explication de texte*' (Showalter 2003, 56) and provide structure within the practice-led paradigm. Before this, it is important to understand that the fundamentals of close reading are all part of the deconstructive process which, whatever mode (conventional or unconventional) search for 'paradoxes and contradictions' (Barry 2002, 58, cited in Roberts 2015a). 'Barry elaborates further by stating conventional close reading is often viewed as '(to a greater or lesser extent) as impressionistic, intuitive, and randomised' (2002, 207). Emphasising the contrast between literary language and general speech, close reading isolates the literary and champions this as an 'aesthetic art object, or verbal icon' (Barry 2002, 137). The ambiguous nature of travel writing will disallow some of the protocols to be used in their entirety, however, as 'techniques are fundamental to both deductive and inductive approaches' (Brummett 2010, 30) theory will dictate the course of action when these chasms arise. This study will remain inductive due to the lack of comparable research and quantifiable findings' (Roberts 2015a). Many close reading tools and frameworks were considered. Fisher et al's (2013) offering is generally applied in a teacher-student scenario and therefore without augmentation, is not applicable for this study. The 'SQ3R' (Survey, Question, Read, Recite, Review) technique is suggested by Barry (2002) as a useful protocol to break down the narrative analysis of a text into five stages. This helps ensure a greater understanding of a text ensuring readers 'gain *something* from a theoretical text' (2002, 13). This technique is an example of a protocol for the close reading. Its application within this study will ground the method with literary theory:

3.7.1.1 Five Levels of Close Reading (Paul and Elder 2008)

Paul and Elder (2008) suggest the close reading method includes the mindful extraction and internalization of dominant meanings implicit in a text. Not all levels have to be used, that is the choice of the reader, depending on 'the purpose for reading' (Paul & Elder 2008, 9).

Table 13 Five Levels of Close Reading (Paul and Elder 2008, 9-11)

Level	Description
1 – Paraphrasing	Paraphrasing the Text Sentence by Sentence – State in your words the meaning of each sentence as you read.
2 –Explicating	Explicating the Thesis of a Paragraph: 1. State the main point of the paragraph in one or two sentences 2. Then elaborate on what you have paraphrased (“In other words,...”). 3. Give examples of the meaning by tying it to concrete situations in the real world. (For example,...) 4. Generate metaphors, analogies, pictures, or diagrams of the basis thesis to connect it to other meanings you already understand.
3 – Analysis	Analysing the Logic of What We Are Reading: Anytime you read, you are reading the product of an author’s reasoning. You can use your understanding of the elements of reasoning, therefore, to bring your reading to a higher level.
4 – Evaluation	Assess the Logic of What We Are Reading: We assess what we read by applying intellectual standards to it, standards such as <i>clarity, precision, accuracy, relevance, significance, depth, breadth, logic and fairness</i> . Some authors adhere to some standards while violating others.
5 - Role-Playing	Speaking in the Voice of an Author

The researcher will implement the use of the above close reading framework in terms of general literary analysis. The ADA apparatus will be used to analyse travel writing’s specificities.

3.8 Conclusion

Reflecting on the continuity and importance of pedagogic and practical travel writing enquiry, whilst providing a link between practice-led research and action research (Candy 2006), this thesis has chosen to implement a reflective practice-led method of enquiry. This approach will allow investigation into both the genre’s pedagogy and practice. Similarly, a combination of academic understanding and industry application via action research complements the research questions and aims of the investigation. Trying to ascertain answers to the epistemological research questions included within this enquiry would be implicit without the close reading method. The challenges to this approach are similar to those of Roberts (2015a, 68); ‘the differing theories regarding the role of the author’. The impact of this challenge is described in chapter 5. Like Bowman (2009) this study will emerge from the textual analysis performed on the practice portfolio. Although Brummett (2010, 28) asserts ‘close reading is possible *without* explicit theories and methods’ this research will reflect on the sources within the Chapter 2, in combination with the chosen methodologies to facilitate scientific inductive reasoning and theory generation.

4 PORTFOLIO OF TRAVEL WRITING PRACTICE

Portfolio Introduction

Over the course of her ResM, the researcher collated this portfolio of nine travel texts. This sustained travel writing practice is used to test the scientific validity and reliability of the proposed analytical tool, the ADA apparatus. The researcher has chosen to use the font Calibri to differentiate the portfolio content from the more analytical aspects of this document.

The container, the presentation of how the public will encounter certain portfolio entries (P4 and P5) is important to this research. Therefore, it would be preferable for the reader to view these online, as the client would: P4: www.bucketandshade.com; P5: www.amazon.co.uk. These texts are also included within the appendix.

Portfolio Entry 1 (P1): 'River Dart'

Abandoning the logical sequence of my journey to avoid unfurling the narrative over a topographical animate of the river, I also avoid perfunctory paths trodden by many tourists and travel writers before me. I do not endeavour to neatly step in the poetic footsteps of Alice Oswald or Ted Hughes, nor do I aspire to tread the narrative paths of Ruth Manning-Saunders or Mike Holgate. I also decline to accept the carefully crafted routes offered by guidebooks. I will instead interrupt the chronology of my riverine travel with memories not just of personal consequence, but also the experiences of others who embarked on a literary representation of the river.

Much like Patrick Leigh Fermor had met Mani before beginning to write it, like William Atkins had met the 'moor' and like Tim Hannigan had met Java; I had met the Dart many times before beginning this narrative. You could even say we had become old friends.

Throughout my childhood the river was a place of wonder, thick with mischievous memories. It set the scene for many family picnics, adventures with friends and presently a destination profiled in much of my academic research. Now it seems, the River Dart, and its connotations, are much more than youthful days spent frolicking in the khaki Elm and Oak. They are reminders of how a place can spread wealth to its communities and its visitors. A wealth that despite its intangibility, is most definitely palpable and treasured.

It's often crossed my mind whether or not I was spoilt as a child. By this I refer not to gifts received but experiences given. Those opportunities to visit foreign destinations and differing cultures have most definitely shaped who I am today, not least the career path I have chosen. Although parental divorce somewhat interrupted these travels, the one constant throughout this tempestuous time in my teenage life was the joy brought by the river.

I stand here at the riverside feeling almost embraced. The leafy mangroves drown the far bank. The river's name sake, presumed to mean 'river where oak trees grow' could be argued on this afternoon in June. The exoticism perpetuated by overgrown foliage connote a utopian destination spoilt with aesthetic beauty; mature oak woodlands accessorized exquisitely by royal ferns, quaint moorings and thriving wildlife. The beautifully crafted limestone gifts multiple tributaries and springs, the best kept secrets of the South West, if you will. The notion that you get more than you bargain for is particularly apt within this part of Britain.

Close your eyes, let all olfactory and optical senses take hold. Smell the unusual warmth. Listen to the mallards drift effortlessly around my position, the tide their constant accelerator, circling in disbelief. Feeling much like a tourist meandering through unfamiliar highways, I must remember to 'drive on the right side of the road' and attempt not partake in all those familiar touristic faux pas, as not to offend the locals. My position, stationary. I swivel 180 degrees. Whilst doing so my mind wanders. Beneath my feet, this manifestation of Mother Nature's labour is truly, in my humble opinion, one of her best. She treats me to a brief splash of her aqua perfume against my jarrett, as if she can hear my impressed thoughts, rewarding me with the introduction of another of my senses. The French reference here is also indicative of a rather more literal, nonetheless, equally enjoyable endeavour, presenting an allegorical coincidence for the author. I am sure much like when the rain begins to pour over Dartmoor and the banks of the River Dart start to grow, as too will my knowledge of travel writing and foreign languages. The twinned Rivera only complements this allegory further. My thoughts return. Directly ahead a swollen beach. A tropical oasis in amongst the greenery of the quintessentially English countryside. The Heron poses. The swift tide its naughty glittering runway. Nature's paparazzi, the less than humble Seagull perched at the mouth, primed and ready, squawking obscenities, a general nuisance much like his human counterpart. It felt unusual albeit slightly comforting, to feel foreign in a place you clearly regard as home. Looking back, first and foremost I believe I was spoilt by the place my parents had chosen to live and raise us – Devon. Famed for its exquisite countryside, blue flag beaches and thriving towns and cities, Devon has been my home for the last 23 three years, which in my opinion makes me truly spoilt. The South West is where I live. The River Dart is where I stand.

Portfolio Entry 2 (P2): ‘Royal Cornwall Museum’

Resisting the urge to narrate my entire navigation of the converted bank I will instead share with you some of my favourite pieces of my day at the Royal Cornwall Museum. Whilst casually investigating the vitrines left and right of the entrance I noticed the chronology of Cornish heritage timeline that borders all of the artefact casings. My interest peaks around three gold lunulares. Dated 2500 BC, the necklaces illuminate the “jewellery box” and draw your eye to other objects within including gold bangles and bracelets original and replicas. A brief insight from the museum curator suggested the reconstructing archaeologist struggle with metallic impurities that hindered the malleability of the gold. Nevertheless, the end result is flawless.

To the left of the lunulares vitrines lay the mylor hoard, a collection of bronze axe heads weathered to a shade of pistachio and a ceramic pot. Rumoured to have been ritually buried, the hoard provides a real sense of Cornwall’s industrial heritage.

The geology of Cornwall is illustrated with the use of 3D topographical display. Sedimentary and igneous rocks are found in Cornwall and its neighbour Devon. Together, known as dumnonii, both counties’ diverse geology is responsible for ...many of the exquisite architectures.

The Rashleigh Gallery exhibits majestic Cornish minerals housed in traditional Victorian mahogany. Bournonite, Olivenite and Bismuthinite are included in the collection. Stepping out of the gallery, you can’t miss Trewinnard Coach. The albatross of the museum, the coach stands magnificently in the centre of the museum. A constant exhibit, due to its size, it is a beacon of the renaissance influence within the region.

Up the perron staircase the current exhibit is Kurt Jackson’s ‘Place’. My favourite was his ‘Schorcher, Femi Kuti on the Pyramid Stage, Glastonbury 2010’. This mixed media on linen piece was priced at £65,750. Needless to say I declined the offer of a sticky dot from the docent and made my way back down the stairs.

The only purchase made today was in fact not by myself. As we entered the museum in the morning I picked up a pale blue book. Its title read ‘The West Country as a Literary Invention’. My friend must have paid as I was using the facilities and placed it in my hands upon my return. I look forward to reading it.

Portfolio Entry 3 (P3): ‘Dart’

Jaundice spheres, khaki globes and hypothermic amorphous balls decorated with age, experience and industry litter the water.

Anchoring vessels within the arterial vein of the Westcountry, they lure prospective riverine residents, rising and sinking with the tide. Patiently waiting to catch their next mooring.

Sunshine envelops the river’s body throughout its core and then its tributary extremities.

Dart – the home of the greats and the beautiful.

Pegasus the winged stallion sired by Poseidon calls Dart home for the night before continuing his journey home to Greece.

Margo, taking its name from crystallised calcium carbonate is the pearl of the river. She shines brilliantly free from her mollusc shell primed and ready for the tidal intensity.

Triumph! exclaims one of the vessels bursting with pride, victorious as he secures his place on the river’s ventricle.

Rough, course, tactile and stimulating, perfectly crafted mooring bolts and iron ladders, weathered and speckled in a wonderful wholemeal tone.

Driftwood in the depths of the murky aqua has succumb to the siren’s song, drowned by its melodic gravity.

“Dart, Dart, cruel Dart, every year thou claim'st a heart.”

Portfolio Entry 4 (P4): ‘Retracing Maigret’s Footsteps: My Experience in Concarneau’ *Bucket and Shade* Travel Blog (available at www.bucketandshade.com) [appendix 1]

Portfolio Entry 5 (P5): Roberts, Z. (2015) 'Mapping Poetic Territory: A Critical Reflection on Alice Oswald's Dart as a Travel Text.' In. Z. Roberts (Ed.) River Tourism: The Pedagogy and Practice of Place Writing, Plymouth: TKT, pp.63-85. (Available at www.amazon.co.uk)

Portfolio Entry 6 (P6): ‘The Book Behind the Blue Door’

If you hate cities steeped in culture, are strongly opposed to experiencing rich histories, and dislike integrating with friendly Devonians then Exeter isn't the place for you. For the rest of you who have already started frantically googling and 'grouponing', Exeter's transport amenities and accommodations suit the depth of every pocket. My goal on this excursion with fellow literary tourist and travel writing enthusiast Dr Charlie Mansfield is to keep a long awaited appointment with an Exeter Cathedral librarian called Stuart. Rather, Stuart is the man that is going to show us the Exeter Book (or Codex Exoniensis for the Latin literati). The 10th Century anthology of Anglo-Saxon poetry is a literary jewel of the South West and for most people including myself, it is only a short journey away. I purchased a Devon & Cornwall rail card at Plymouth train station that qualified me for discounted travel rates. Ideal for a struggling student like myself! Positively beaming about bagging my first bargain of the day I placed my belongings on the adjacent seat and relaxed, content, I excitedly anticipated our forthcoming literary treasure hunt.

Turning left after exiting Exeter Central Train Station (one of Exeter's many transport hubs including an International Airport) I walked toward Northernhay & Rougemont Gardens. Upon entering I was greeted by a female statuary and four male soldiers at her feet, memorialising WW2. Rather naively I had not put much thought into Exeter's wartime heritage, instead concentrating my research around the Exeter Book. However, the statue served as a much needed reminder.



Researching the topic from the comfort of a café whilst sipping on an obligatory cup of tea, I realised what a giant faux par this lack of historical knowledge was. For those of you who missed some history lessons much like myself, Exeter was bombed by the Germans in May 1942. This later became known as the Exeter Blitz.

Preservation of the city's ancient heritage is deemed by some as modest, however I was pleasantly surprised by the efforts made. The amalgamation of British 1950's, Roman, Anglo and Victorian architecture tells a vivid story. Allegorically, aesthetically and culturally poignant it sets the scene for the historical journey through the once Roman fortified settlement.



To the right of the statue, a red stone Roman archway led me toward the ruin of Rougemont Castle. Initially built to enhance Norman reign whilst under the command of William the Conqueror, its takes its name after the red breccias and sandstones found in and around the county. The castle served as a Roman fortress, a Saxon burh and a county court - THE court that tried the last witches in England during the 1680's. Now, on this brisk April afternoon, it stands proud. A dilapidated nevertheless strong reminder of the city's unforgotten past.



A plaque within the ruin commemorates three women, also known as the "Biddeford Witches" and a forth, Alice Mollard. It is speculated that Mollard was the last women in England to be sentenced and executed for witchcraft. Exeter's wicca heritage is still present today within many niche outlets and organised activities.

Through the Iron Gate ahead I turned right and continued onto Exeter's High Street. Dispelling the innate pull towards the retail centre's popular international chains and quaint independent shops I continued my urban cartography map in hand. My vision was interrupted by a rather juxtaposed image. A triangular sculpture protrudes from the pavement. Crafted by artist Michael Fairfax, the stainless steel obelisk is inscribed with verses from the Exeter Riddles, texts found within the Exeter Book. This very Lord-of-the-rings-esque attraction is yet another example of the way Exeter celebrates it's past.



Continuing straight across the high street and out the other side I was taken aback by the sheer scale and gothic grandeur of Exeter Cathedral. The Norman building is a working church and offers guided tours. However, it is not the Cathedral I am due to visit. The Cathedral library and archives is my destination.



The lustrous blue door, hidden, protective of the possessions to which it restricts access, holds behind it the secrets of Exeter's heritage; Manuscripts, repographics and of course, books. The comforting, slightly musky smell of ancient smell of history, the enormity of what we were about to literature witness is palpable.

Portfolio Entry 7 (P7): ‘Charlie’s Search for Max: Part One’

Max Jacob, writer, poet, Frenchman, has interested Charlie in his exploration of French literary characters for a while now. Specifically, Jacob’s poem *Scene From the Fair* piqued his interest. Not content with just a literary association, Charlie went in search of physical representations of Jacob’s literary heritage. During his investigation, which involved countless informal conversations, reading guidebooks, travel articles and of course, Google – he understood that Jacob’s parental home has contemporarily been converted into a restaurant. Soon after, he booked his ferry ticket and our journey began.

We arrive in France on a mild October morning. The sky is a canvas of pastel watercolours brushed behind tall masts and weathered roofs that decorate St-Malo port.



Charlie at St-Malo Port



St-Malo Port

Autumn in Quimper is bountiful. There are four distinct seasons not unlike our home of Plymouth. Now, as I narrate Charlie's literary treasure hunt I think I ought to divulge the fact that Charlie and I are not travelling alone. Its him and me plus 40.

One of the hazards of travelling with a large group of people you have spent very little time with is you discover lots of new ways to embarrass yourself. I promise herein not to disregard the tiniest details despite their capacity to cause irreparable damage to some people's reputations (mostly street-cred) including my own.

This is not the first time I or Charlie have found ourselves in such a 'fish-out-of-water' circumstance. Sheer lunacy, a sick sense of humour, or my preferred rationalisation - wanderlust prompts a group of lecturers (including myself and Charlie), each year, to accompany x number of students on a short-break. Usually a relatively recondite place (that admittedly I would neglect from one of my many bucket list drafts), these tourist destinations

nevertheless, offer much more than most of our initial opinions recall or interpret. My first post *Retracing Maigret's Footsteps: My Experience in Concarneau*, describes my first ResM fieldtrip and is a perfect example of how an unsuspecting destination makes for the best trip.

Grounded by a distinct tourism research agenda (sadly not a jolly as my friends and family all too frequently insinuate), previous field-trips have led us to Amsterdam, Lisbon, Concarneau and now Quimper. Our chosen travel route was relatively straightforward; a coach from Plymouth to Portsmouth, an overnight ferry crossing (Portsmouth to St Malo) a seven-hour south-westerly drive along the French A roads, through the Parc Naturel Normandie Maine to Finistère's cultural heart and capital commune, Quimper. A little helping hand I would have greatly appreciated but unfortunately was never offered, is the destination's pronunciation, which leads me to embarrassment nombre 1. Say 'Cam-pair' *not* 'Quim-per'. This is a mistake I made frequently on the journey along the A303, until I was unceremoniously corrected in front of the forty-person cohort.



Stonehenge, England

Alas, my embarrassment was soon muted by an inquisitive voice from the middle of the coach; "Did the Romans build Stonehenge?" spoke a male student as we passed the prehistoric monument. Fits of laughter erupted as disbelieving facial expressions were exchanged. As the hilarity subsided, the offender was corrected and the majority returned to their headphones and conversations.

Portfolio Entry 7 (P8): ‘Charlie’s Search for Max: Part Two’

My hunger pangs now too boisterous to ignore as we finally reach Quimper, I suggested a stop to refuel and regroup. Charlie, still keen to find any Jacob commodity, made his excuses and continued on his search. Andreas, Jen and I continued on our quest for nourishment.



Andreas & Jen walking through Quimper

One of my fondest past times when journeying abroad is to immerse myself in foreign culture. This for me, starts with food. Sweet, savoury, a la carte, or artisan, my fernweh aches for not only distant places, but also the products it yields. France, undisputedly famed for its cuisine, never fails to impress. Obliging, my colleagues pondered our rest stop.

This decision made increasingly difficult here in Quimper by the diverse array of typical French cuisine including Creperies and Artisan Boulangeries. A preference for more international cuisines is also catered for within Quimper’s restaurant scene. This includes Chinese, and international chains including *Subway*. Creperie Chez Mamie was our chosen stop. Nestled within a quaint Quimperian side street, the Shakespearean balcony above the shop front is

laden with potted Chrysanthemums and geraniums, the same flowers that decorate the River Odet.



Creperie Chez Mamie



River Odet, Quimper

Our host Marjorie greeted us with a smile and seated us in a booth. If my cultural capital serves me correctly, a tourist should choose to eat where the locals do, to ensure you are not disappointed. This was most definitely the case here as I grew increasingly comfortable, rearranging a cushion whilst listening to the melodic hum of French conversation in the background. The bright colour scheme, traditional layout and quintessentially French atmosphere made Creperie Chez Mamie all the more inviting. What does this mean, quintessentially French? I use this adjective a lot. Too much perhaps. Use of such semantics is a very English trait according to my research director. What does that mean? After all, what quintessentially French means to me might not be the same for others. So I shall explain. It is, for me, *not* the sight of men cycling in monochromatic striped shirts, berets sophisticatedly tipped to one side with baguettes underarm. Nor is it the sight of well-manicured parisianesque women. It is in fact, hospitable local men and women completing mundane chores, with a smile on their face, who are always obliging when you may have lost your way or are struggling with the language barrier.

Lait aigre (sour milk) was the beverage of choice for myself and the other three tenderfoot travel writers. Before we could continue Marjorie alerted us to the restaurant's use of local produce, detailed on the back of the menu. This terroir was extremely interesting to us tourism academics, and, as I peruse TripAdvisor from the comfort of my bed post-trip I can see this is also the case for other tourists.



Saint Corentin Cathedral, Quimper



Saint Corentin Cathedral

We savoured the last of our milk, then donned our obligatory wet weather gear and headed back onto the main street. The spires of Saint Corentin Cathedral dominate Quimper's horizon. You can see the imposing nonetheless beautiful architecture from most vantage points in and around the town, but I must insist you take a look inside. I am not religious. I went to a Church of England primary school. Does that make me religious? No. I do not think of myself as religious. Nevertheless, you might occasionally find me sat in a place of worship, quietly admiring the architecture. After a little investigation, it transpires that the national monument as it is now, was upcycled from the remnants of an ancient Roman cathedral. The ochre walls turn almost golden as the sun penetrates the commemorative stained glass windows. Its imposing gothic ramparts and towers dress the skyline from head to toe dominating the town.



Saint Corentin Cathedral street view



St Corentin Cathedral Entrance

A faux par of this perusal around the town was the ignorance of myself and others in misremembering a mainland European tradition (not rule). Generally speaking, museums and such like are open for business on a Sunday and consequently close on either a Monday or Tuesday. The Musée Des Beaux Arts accepts this tradition, alas we never made it over the threshold. Nevertheless, we were treated to the sight of sounds an authentic French carousel.



Carousel outside St Corentin Cathedral



Musée des Beaux Arts, Quimper

Magnetised macarons pulled me toward exquisite window displays, jewel laden with colourful patisserie and chocolates. How do the French stay so svelte I wonder?



Chocolate shop, Quimper



Macaron window display, Quimper

If I lived here I'd be the size of a Maison! My attention was interrupted by a zealous hand waving feverishly in my direction. It was Charlie. He had found Max!

Portfolio Entry 9 (P9): A Conversation with Eric: Table Service

The following conversation took place at Chez Max, Quimper, between the restaurant's waiter Eric and four visiting tourism academics from Plymouth University:

Charlie asks: Is there a Chestnut Roasting Fair here in Quimper each year?

[Charlie is thinking of the Max Jacob poem *Scene From The Fair*]

Eric: No, I'm afraid not. That's a very good idea, though. That would be great. I am going to show you the documents, though. Here is his [Max Jacob's] birth certificate. His photo. His mother. It is interesting, I'll pass it round for you to look at.

[Eric tells of the Friends of Max Jacob, an association with 3050 members]

Charlie: Oui oui.

Eric: When he was young in Quimper he was playing in the garden, if you want, with very old trees and Max Jacob was fond of these trees. One day the city bought this garden and they cut all the trees, yes, to build the theatre. So of course, today the name of the theatre is Max Jacob. But it's amazing because ...

Charlie: He would've really hated the loss of the trees

Eric: Yes, Max Jacob disagree. Ok, so you know the politics yes okay, Max Jacob say no, it's not a good idea, but too late. That's the name of the theatre, no problem, for a story it's good.

[The group laugh in acknowledgement]

Eric: So he has written this book, the most important is *La Carne a De*, yes, *La Carne a De*

Charlie: The dice shaker?

Eric: Yes, Bushabelle, I have a list somewhere...

[Eric talks in French as he proceeds to the far side of the restaurant searching for examples of Jacob's work]

Charlie: Are you guys alright time wise? Do you feel alright to stay a bit?

Zoë/Jen/Andreas: Yes

Charlie: Thank you, Merci

Zoë: It looks like you've got some gems!

Charlie: These moments are really special.

[Eric returns to the table with a bound and printed bibliography of Jacob's literary works]

Eric: Some explanation ...is that right? The word? Yes .. The list you see, all his books, perhaps you will find the books too. I don't remember sorry ...

Charlie: Perhaps he will have the poem in here, where he is talking about Quimper ... Ah! La Teranne Bushabelle. It's the grounds, that bit of land that belongs to the Bushabelle family. That's where they built the theatre ...

Charlie: Oh Jacob was actually against the building of the theatre, the old conservative, a bit of progress ... I've got to find this poem!

Eric: If you want to have an explanation really I can give you an address. There is an association in France called Association les Amis de Max Jacob. I know the president, is a woman ...

I will give you the name of ...

There are more than three thousand members ... they work of Max Jacob. The person, the woman who created this association was here last month, she is eighty six years old. She met Max Jacob here (Resto Chez Max, 8 rue de parc, Quimper).

Zoë: Wow!

Charlie: Fantastic!

Portfolio Entry 10 (P10): 72 Hours in Amsterdam

72 hours in Amsterdam



By Zoë Roberts

Once only thought to be frequented by those looking to take advantage of relaxed laws, Amsterdam is much more than its once seedy reputation precedes itself to be. A booming tourist hub, the Dutch capital boasts a thriving cruise terminal, culture and heritage aplenty and both a traditional and international food scene sure to satisfy any tourist's appetite. Whether a city break

or a port on a cruise brings you to Amsterdam, she is sure not to disappoint.

EXPLORE

With a RRP of just €7.50 the first withdrawal from your spending money account should be spent on an *OV-chipkaart* (public transport chip card). Accepted by four of the city's main transport services (trams, buses, metros and trains), it can be purchased at multiple

locations (including airports and stations), over multiple counters (including supermarkets) and on various devices. Trust me, this little gem makes exploring Amsterdam that much easier!

CRUISE BY CANAL

Amsterdam's 17th century UNESCO protected canal ring is an unmissable attraction from those who wish to experience the city from the most authentic vantage point. Enjoy cheese and wine as you float alongside museums including the Anne Frank House, in the candlelight. For those less experienced canal-farers, you can enjoy the scenic beauty of the canal ring by foot, bus and those brave enough can rent a bike.

FOOD TOUR GALORE

Love artisanal cuisine? Then a food tour is a must! (see www.eatingamsterdamfoodtours.com for more details). For those who choose to go it alone be sure to stop at Metropolitan Chocolate, Warmoesstraat 135. Try an assortment of bean-to-bar chocolate, €4.99 (per 100g small chocolates) traditional macarons, €1.50, choose from twenty homemade ice cream flavours, and if the mood takes you, indulge in a free sniff of cacao. Open seven days a week, this urban delight is sure to satisfy all cravings. If you like a little heritage with your beverage, head towards the Heineken Experience,

Stadhouderskade 78. Open 365 days a year, follow the interactive tour through the former brewery and learn how they turn hops into Heineken. Download the app before your visit or rent a device on the day for extra information. Pre-purchased tickets cost €16 or €18 on the day. Don't forget to redeem your free drinks at the bar before hitting the gift shop on your way out!

CULTURE VULTURE?

With a cultural agenda that rivals most urban tourist destinations, Amsterdam boasts a diverse array of attractions and architecture. Dam Square, home to the National Monument and the 350-year-old Royal Palace is a thriving hub of excitement. Open to the public Tuesday-Sunday with under 18s going for free, the Royal Palace is a five-minute walk from Amsterdam Centraal Station. Street performers, food stall vendors (and of course you can't forget the pigeons) fill Dam Square with life. Not to be missed!

If its museums your looking for, there are plenty to choose from. The I Amsterdam City Card grants admission to the best museums in the capital along with other great discounts. Bought on a 24hr, 48hr, 72hr or 96h basis this is another great penny saver!

SLEEPING IN THE CITY

The Student Hotel Amsterdam West, Jan van Galenstraat 335, is roughly twenty minutes from Schiphol Airport. Accessible via all

transport links, the metro station is situated right outside, meaning you are never further than five minutes away from the city centre. Boasting a casual restaurant bar with a distinct bohemian loft-vibe, and comfortable quirky accommodation for (as the name would suggest), both tourists and students alike.

If mixing with students doesn't take your fancy, why not try the Lloyd Hotel and Cultural Embassy, Oostelijke Handelskade 34? A convenient 10-minute train journey from

Amsterdam Central Station, the Lloyd Hotel deviates from traditional global hospitality star ratings, instead, classifying their rooms according to size. Similarly, the hotel quirkiness is reflected in its decoration. The Café-Restaurant is open 7am -1am daily, serves both vintage recipes and an a-la-carte menu to both hotel guest and the public. So keep this in mind. Room rates start from €100 per night (3-star room based on 2 sharing). If you're looking for something with an artsy vibe this one is for you.

5 FINDINGS AND DISCUSSION

5.1 Introduction

To address the primary pedagogic and practical knowledges at the disposal of a travel writer, a close reading was performed on the travel writing portfolio that was approached as an engagement with the primary data (Mansfield 2015). This method, although grounded by previous academic research (Chapter 2), does innovate (Mansfield 2015) by including the ADA apparatus - ‘providing immediate synthesis as the data of the text is discussed’ (Mansfield 2015, 179). This close reading kept in mind the considerations of Paul and Elder’s (2008) framework, allowing the explicit analysis of the portfolio whilst, like Roberts (2015), grounding the epistemological enquiry with scientific theory.

This chapter draws comparisons between this pedagogic knowledge and the findings generated from the application of the planning documentation tool (ADA apparatus) to the portfolio. This application is driven by research question 3 and the researcher’s attempt to measure the professionalisation of each portfolio text via the writer’s use of established travel writing currencies. In doing so the research offered a design specification for travel writing practitioners and commissioners. The chapter reviews the use of the chosen reflective practice-led approach and its close reading methodology within the context of the enquiry. Conclusions relative to each research question are presented. Firstly, however, it is important to preface this discussion by acknowledging that only excerpts of each portfolio text are included herein, to illustrate the reflective practitioner’s analyses and provide examples. Also, the portfolio was compiled chronologically to illustrate any growth in the researcher’s literary repertoire and skill. It is also indicative of the ResM process; as the researcher developed a greater understanding of travel writing’s pedagogy and how this translated to her professional practice, thus, correlating with research question 1. At this point the researcher wishes to remind the reader once again that the thesis relied heavily on the her previous autoethnographic study findings (Roberts 2015a) and her experience and education on her ResM Travel Writing degree. From this point the researcher refers to herself as either the reflective practitioner or the travel writer.

5.1.1 Findings and Discussion

The first methodological point of departure when determining the research agenda for this enquiry was to consider the available means of travel writing analysis – tools, methods and formulas. As described in Chapter 2, there are many learning processes at a travel writer’s

disposal. The researcher suggests her engagement with many of these pedagogic processes have contributed to the professionalisation of her travel writing and her means of expression. That being said, the reflective practitioner will discuss her use of such processes, currencies and criteria within her portfolio. Before this, though, the reflective practitioner considers the publicly available portfolio texts (P4, P7, P8 and P9) to further synthesise what the writer/reflective practitioner has achieved during the research process. Although statistics are included within the discussion, the analysis is implicit and is regarded as opportunity for further study. However, the reflective practitioner acknowledges the feedback from her audience and considers this along with pedagogic instruction.

5.1.2 *Bucket and Shade Travel Blog*

Created using publicly available Web 2.0 technologies, the writer started the travel blog *Bucket and Shade*. Hosted by WordPress, the blog was launched live at the start of this research. It includes four posts: all comments were visible onsite, as were the intentions and expectations of its data uses. Promotion on social media forums including Instagram and Google + were used to increase the value of data collected by academic peers and the public. The first post, ‘Retracing Maigret’s Footsteps: My Experience in Concarneau’ was the researcher’s first attempt at any form of blogging. It narrated the researcher’s teaching experience on fieldwork with a group of Plymouth University undergraduates.

Audience traffic and user comments from the period of publication (July 31st 2015), to primary data collection (approximately seven months) are detailed in table 14 and appendix 3. ‘Client’ data (after Mansfield 2015c) was retrieved from the travel blog website (www.bucketandshade.com), and social media sites where it was promoted (Instagram, Google+):

Table 14 Bucket and Shade travel blog statistics

Feature	Statistics
Number of Posts	4
Visitors to Site	231
Views	469
Followers	3
Likes	2
Comments	16

Activity on promotional posts included a total of 1+ (Google+) and 2 shares. As the client comments suggest, the general opinion of the blog’s audience was, although the posts were

thoroughly narrated, with much hyper-detail, their structure, specifically ‘Retracing Maigret’s Footsteps’ were not what the audience had expected from a travel blog ‘container’ (Mansfield 2015c); the amount of text (content) within this post was initially overwhelming for some of the readers. A suggestion to counter this pressure was the use of photos. The writer took this on board and in her subsequent posts she included more illustrative materials. Additionally, she reduced the amount of text in each entry, allowing the posts to become more fluid in the description of the journeys without sacrificing the narrative style or entertainment value. Audience *or* client comments reflected this – Dr Charles Mansfield recognised the change in the second post’s structure. Using what he calls ‘signposts’ the writer indicated a series of posts rather than an individual narrative. Dr Mansfield drew the connection that the signpost in the title ‘Part One’ illustrates a quest of some sort. This is strengthened by the writer’s choice to also include the word ‘Search’. This is indicative of the writer’s inclusion of the journey metaphor currency. Drawing further comparisons between the first and second *Bucket and Shade* post, Mansfield asserts the introduction of a second, named character lends toward a more sophisticated narrative style, one where the writer is growing increasingly confident in her characterisation. Mansfield continues his analysis of the second post (P8) suggesting the second character’s introduction is purposeful – providing a reason for the quest, but also another person to interact with the ‘I’ narrator, creating more depth within the narrative. Acknowledging the shorter length of the second and third posts (P7 & P8), Mansfield also suggested the writer created anticipation (Mansfield 2012) for the reader with the use of phrases ‘I promise herein’. Other examples of the writer’s use of anticipation is within P4:

‘The pit of my stomach began to ache’ (P4)

‘This disappointment turned into trepidation as my thoughts returned to the role I would assume on this trip’ (P4)

Using foreshadowing, the writer suggests an outcome of the narrative. This could have been strengthened with hyperbole, further exaggerating the writer’s anticipation of her upcoming academic role. It is important to acknowledge that the writer’s use of the ‘self’ throughout *Bucket and Shade*, facilitates two additional blog currencies – solo authorship and strong personalisation (Duffy 2014). All of the aforementioned points illustrate the growth in the writer’s practice that was fuelled by her growing pedagogic knowledge of the genre and also her audience (client).

5.1.3 Mapping Poetic Territory

The only academic entry within the portfolio, P5 reflects some of the pedagogic knowledge gained by the researcher over her ResM. However, it is important to note this was written prior to the completion of the thesis. This portfolio entry was used to further illustrate the researcher's role as both a travel writing practitioner and academic throughout the research process – correlating with research question 2. It also illustrates how the pedagogy has informed the academic education of the discursive practice. On the date of submission, the researcher sold two units of the e-book that includes P5. As a result of the book launch, the researcher was approached by Dr Miriam Darlington (Plymouth University) to contribute to her 'Professional Writing' module, as part of the Creative Writing programme. The researcher's teaching contributions are scheduled for Spring Semester 2017. This is an example of how travel writing's pedagogy is informed by multiple disciplines.

5.2 Currencies of Travel Writing

The action of the portfolio texts unfolds in multiple destinations, over the course of the ResM. The following close reading of the texts uses the proposed planning and documentation tool (ADA apparatus) to show how the writer utilises established travel writing currencies to professionalise her practice. This, in turn, will yield information on opportunities for travel writers and commissioners to explicitly evaluate a travel text, correlating with research question 3. To assist the reader, some of these currencies will be headed within the remaining portion of the document:

5.2.1 The Journey as a Metaphor

The journey metaphor is a conceit woven within the majority of the portfolio texts. Identified via the close reading, its presence is illustrated through the use of literary devices including specific language that shares inherent characteristics with the word journey, (for example 'search', 'quest' and 'treasure hunt'). Manifesting as both the process of the writer and narrator's travel experience, and as an objective she aspires to reach, the journey as a metaphor is then, a representation of the physical journeys that the writer embarks on, paralleled by her search for her own predominantly academic identity; the writer's use of this conceit is indicative of her ResM programme journey; her transition from student to lecturer, and the emotions evoked as a result. This is entertaining for the reader whilst also illustrating the writer's choice to include the travel writing currency as an attempt to professionalise her practice. The reflective practitioner contends the writer's use of the journey metaphor in her

portfolio could have been more persuasive if it was included within the initial narrative plan. For example, the writer could have used the ADA apparatus to clearly map this literary aim within the structure of the narrative. The apparatus could have framed the design process by establishing the available stylistic devices or techniques necessary to include the conceit successfully within a narrative. Once these steps were completed and the text written, the writer could have then reflected on the effectiveness of the design, judging the text against the prescribed aims and possibly repeat the drafting process if the outcome was deemed unsatisfactory. For example:

1 AIM – <i>What this section will do and how it should be judged or measured for success?</i>	2 DESIGN – <i>Which travel writing currencies and literary devices will be employed to achieve the aims?</i>
→ Create an image schema that narrates the writer’s wanderlust, age and maturity via the journey metaphor.	→ Spatial and temporal deixis → Language that creates a superimposed imagery of a journey
3 ASSESSMENT OF EFFECTIVENESS AND REFLECTION – <i>Judge the above section against its stated AIM in box 1 above.</i>	
→ The implied practice of a journey is dealt with in direct correlation to the mundanities of the writer’s general daily existence (Mansfield 2012). Banalities including the passage of time is experienced by the travel writer. Spatial and temporal deixis position the writer within the metaphor as well as the journey itself.	

5.2.1.1 Weather (Mansfield 2012, after Rolin 1995)

Another currency of the journey domain that is used metaphorically is weather (Psomadakis 2007). Weather can evoke emotion, create atmosphere, indicate a scene change (Mansfield 2012) and is of course, integral to the description of a setting. It can impact the plot of a travel text as it either restricts or encourages movement within a narrative. Additionally, weather is ‘used to render simultaneously truthfulness and literariness’ (Mansfield 2012, 75). The reflective practitioner analysed the presence and significance of weather in the writer’s portfolio using the ADA apparatus. Often, the writer’s narration of weather facilitates the inclusion of additional travel writing currencies, including clothing:

1 AIM – <i>What this section will do and how it should be judged or measured for success?</i>	2 DESIGN – <i>Which travel writing currencies and literary devices will be employed to achieve the aims?</i>
→ Use weather to further illustrate the journey as a metaphor	→ Figurative Language and Personification – use to build imagery of weather and climate.

‘Feeling the chill of the French weather even within the confines of a coach

I reflected on my earlier fashion paradigm’ (P4)

‘Sunshine envelops the river’s body throughout its core and then its tributary extremities’ (P3)

3 ASSESSMENT OF EFFECTIVENESS AND REFLECTION – *Judge the above section against its stated **AIM** in box 1 above.*

- The writer’s description of the weather in P4 is weak, however it did continue the writer’s earlier stream of consciousness surrounding clothing choice, which as aforementioned, is indicative of the writer’s self currency and the journey as a metaphor.
- This could have been strengthened by the use of pathetic fallacy – linking the writer’s emotions with her physical environment, including specific aspects of weather and climate. The use of both pathetic fallacy and personification would have entertained the reader and further connected them to the destination and the narrative.
- This was also an opportunity for the writer to have included key tourism knowledge, expanding the text’s role as a toureme conduit. It was an opportunity to describe the destination’s seasonality and consequently meet an expectation of the audience - transferring critical tourism knowledge within the overall narrative.

The application of the ADA apparatus illustrated the writer’s lack of the weather currency within her portfolio. Within its assessment, the reflective practitioner considered literary devices and stylistic techniques that would have facilitated the inclusion of the weather currency more successfully. Thus, the portfolio was evaluated against its inclusion of this currency and was found to be weak. To further professionalise her practice, the writer needed to have monopolised on this weather currency more within her portfolio, as indicated in the reflective practitioner’s reflection. Weather is a key component of tourism knowledge that readers expect from travel writing and its role as a toureme conduit.

5.2.2 'Self'

Like the travel writings of Iain Sinclair, the travel writer chose to candidly describe the experience of her journeys to destinations (over a two-year period) with the use of bonhomie (Bonnett 2009). This bohomie, or geniality, is heightened by the narrator's fondness of describing her stream of consciousness and 'self'. Many autobiographical features (Mittipalli & Hensen 2002) and stylistic devices and additional travel writing currencies were included by the writer (identified via the close reading) to further solidify the currency within her texts. Humorous anecdotes, sarcasm, her use of 'British' verbiage and phrasings, and of course her use of the 'I' narrator in P1, 2, 4, 6, 7, and 8, are indicators of writer's conscious decision to include the 'self' (Mansfield 2012; Chicot & Mansfield 2014; El-Zein 2009; Berger 2004). For example, Queen's English spelling or phrases including 'I digress' and 'if you will' were included to characterise the narrator's 'self', and reinforce her British cultural identity. Dr Andreas Walmsley suggests, in his comment (see appendix 3) that the writer's use of the word 'refuel' is also indicative of the writer's 'Britishness'. The reflective practitioner argues the writer's use of the word 'quintessentially' is another example. The use of such expressions reinforces the writer's identity in a similar way to how P G Woodhouse's series characterised Jeeves, Bertie, Wooster and Psmith, via the specific language used for his 'English' characters. What is included within the expressions, that would lead one to conclude its English connotations, are an attempt at sophistication, or rather, implied intelligence. The reflective practitioner suggests that the strength of this cultural differentiation does not perhaps clearly demonstrate the 'Britishness' of the character. Upon reflection however, the writer could have solidified the narrator's cultural identity further by the use of intonation or imagistic language, that encapsulate a specific English location. An example of this included Alice Oswald's *Dart*. 'Focusing on the nexus between words and utterances, the heteroglossic principle presented in *Dart* includes vernacular Devonian colloquialisms and Hindi utterances' (Roberts 2015a, 69). In a similar way to Oswald, the writer could have included heteroglossia to differentiate her cultural identity. Perhaps, the use of a similar metaphor to the one described in P4 would have induced the British image of the writer, for the reader:

“When writing about travel, always look for the ‘white socks’”. This was a metaphor he had remembered referring to the imagery of Australians abroad getting in and out of their vehicles, more often than not jeeps, with bright white socks pulled high up the shin. What he was referring to are humanistic stereotypes. By sharing his pale skin tone in khaki shorts did Derek assume a touristic British stereotype? I’ll leave you to decide.’ (P4)

5.2.2.1 Nostalgia (Mansfield 2012)

The writer considered the application of nostalgia in her travel writings and at times included the reminiscent or rather, retrospective ‘self’ as she recounted her earlier memories to some of the portfolio destinations (P1). Examples extracted via close reading include the writer’s nostalgia (Mansfield 2012), specifically the reference to her childhood:

‘Throughout my childhood the river was a place of wonder, thick with mischievous memories. It set the scene for many family picnics ...’ (P1).

The ADA apparatus was used to verify and evaluate the writer’s execution of this travel writing currency in her texts. For example:

1 AIM – <i>What this section will do and how it should be judged or measured for success?</i>	2 DESIGN – <i>Which travel writing currencies and literary devices will be employed to achieve the aims?</i>
<p>→ Introduce key characters. Help readers understand which character is important; the one who will be with them through the narrative by using the ‘self’ (Mansfield 2012)</p> <p>→ Introduce a souvenir – this is emblematic of nostalgia (Stewart 1984, cited in Mansfield 2012)</p>	<p>→ Use "I" narrator to make one character most important, build a 'heroine' figure. Build her character by seeing through her eyes with some detail (e.g. window)</p> <p>→ Use distal deictic expressions to communicate the past/future.</p>

‘I stand at the riverside feeling almost embraced.’ (P1)

‘Driven by a friend, I travelled to the Brittany Ferries port from the outskirts of suburban Plymouth to meet with the University of Plymouth’s lecturers and students also embarking on the impending fieldwork in Concarneau, France. Staring aimlessly out the window throughout the car journey, I started to reflect on what I had witnessed . . .’ (P4)

‘It had been many years since I had been to this port and although to my memory not much had changed, it felt cold and unwelcoming. I felt exposed.’ (P4)

‘As we entered the museum in the morning I picked up a pale blue book. Its title read ‘The West Country as a Literary Invention’. My friend must have paid as I was using the facilities and placed it in my hands upon my return. I look forward to reading it.’ (P2)

Within the assessment section of the ADA apparatus the reflective practitioner recorded the following:

3 ASSESSMENT OF EFFECTIVENESS AND REFLECTION – *Judge the above section against its stated **AIM** in box 1 above.*

- The "I" narrator is introduced, however, left unnamed. Her perspective is solidified with the use of the window.
- Lack of distal deictic expressions – these could have strengthened the retrospective perspective of the narrative. For example, ‘in the past, it set the scene for many family picnics.’
- Dr Andreas Walmsley suggests the writer-reader relationship is strengthened by the writer’s nostalgia – her reference to her non-religiosity and childhood experiences.
- As ‘the souvenir is closely allied to nostalgia, which may be thought of as occurring at the end of the journey from xéniteia’ (Mansfield 2012, 59), the reflective practitioner suggests the writer’s inclusion of a souvenir in P2 further professionalises her practice.

Allowing the writer to comment of the effectiveness of the prescribed design elements, the ADA apparatus verified the writer’s use of the ‘self’ in the majority of her travel texts. Quite often, this involved nostalgia. Whilst solidifying the narrator’s perspective, the writer’s reference to the window in P4 exemplifies the mutually dependent relationship of the ‘eye’ and the ‘I’ in travel writing (Lisle 2006), and again, reinforces the ‘self’ as a currency of the practice. It is also an example of how pedagogy informs the practice, professionalising it in the process. Within this application of the ‘self’, the travel writer introduces additional currencies into her narratives:

5.2.2.2 Displacement, Responsibility Shift, Clothing and Xéniteia (Mansfield 2012)

Within the beginning of her first blog post (P4), the travel writer describes her role on the Concarneau trip. In doing so, the writer reinforces her displacement (Mansfield 2012),

reflecting on her responsibility shift (Mansfield 2012) from student to lecturer. This is evident in the writer's procrastination of her clothing, whilst concurrently embedding the travel writing currency and *xéniteia* (Mansfield 2012) within the narrative.

‘This was amplified further by my reoccurring memory of a few weeks previous, contemplating what to wear, how to present myself, consciously disallowing myself to spend x amount on a new North Face of Berghaus waterproof coat, as, if my memory does indeed serve me correctly, supporting such brands is at the height of academic fashion. I digress.’ (P4)

The clothing currency is an example of the ‘self’ currency and the journey metaphor within the portfolio, as the writer considers her self-identity through her physical appearance on the trips. Also, the writer included stages one, two and three of Mansfield's (2012) typographic representation of a travel text; The writer took stock of her previous knowledge, predicted what clothing she may encounter and prepared accordingly. Thus, the currency of *xéniteia* is presented. The reflective practitioner considers whether or not her own consumption of literature (admittedly not only travel writing) fuelled her inclusion of the currency. For example, in Dan Brown's *The Lost Symbol*, when a character in the novel recognises protagonist Professor Robert Langdon, she gestures toward his clothing saying:

‘Your uniform gave you away.’

‘*My uniform?* Langdon glanced down at his attire. He was wearing his usual charcoal turtleneck, Harris tweed jacket, khakis, and collegiate cordovan loafers . . . his standard attire for the classroom, lecture circuit, author photos and, social events’ (Brown 2009, 26)

The writer attempted to characterise the ‘I’ narrator in P4 with similar use of clothing description. The reflective practitioner asserts the inclusion of illustrative materials could have further solidified the writer's procrastination over clothing choice, creating another entertaining dimension for the reader.

The writer's use of the currencies discussed in this subsection connects the reader and the narrator. They create empathy as the reader draws from their own experiences in which they experienced displacement or a shift in responsibility. This further humanises the narrator, and it is in these hyper-detailed observations that the writer builds a relationship with her reader.

5.2.2.3 Adapting to Local Cultures (Chicot and Mansfield 2014)

The writer communicates the need to adapt to local cultures (Chicot and Mansfield 2014) via the ‘I’ narrator. This is indicative of the Self/Other paradigm, as the writer reflects on her position as a ‘foreigner’:

1 AIM – <i>What this section will do and how it should be judged or measured for success?</i>	2 DESIGN – <i>Which travel writing currencies or literary devices will be employed to achieve the aims?</i>
→ Introduce the writer’s adaptation to local cultures (Chicot and Mansfield 2014)	→ Simile – use to differentiate the narrator’s role as a travel writer <i>not</i> a tourist

‘Feeling much like a tourist meandering through unfamiliar highways, I must remember to ‘drive on the right side of the road’ and attempt not partake in all those familiar touristic faux pas, as not to offend the locals.’ (P4)

3 ASSESSMENT OF EFFECTIVENESS AND REFLECTION – <i>Judge the above section against its stated AIM in box 1 above.</i>
<p>→ The writer differentiates herself as a writer rather than a tourist by using the simile. This serves to help the reader understand the narrator’s position, but also the generic identity of the text.</p> <p>→ It compares the writer’s position to one that the audience would understand. For example, the writer uses the international driving rule to exemplify the foreign destination and its cultures.</p> <p>→ This economy of expression, uses minimal words to solidify the narrator’s perspective. She communicates this further with the word ‘locals’, which is another example of the Self/Other paradigm, a paradigm embedded in travel writing.</p> <p>→ The simile could have been interchanged with a metaphor, perhaps ‘The tourist as a metaphor of the social world’ (Dann, 2002) to resonate more with the audience, as after all we are all familiar with the image of a tourist and the connotations the word creates.</p>

The ADA apparatus confirmed the writer’s use of Chicot and Mansfield’s (2014) ‘adapting to local culture’ point, and tourism knowledge concurrently through the close reading. Thus, two currencies of the genre are presented within the portfolio, professionalising the writer’s practice. The reflective practitioner contends, however, that the writer’s use of simile could have been strengthened. The writer has already created an induced image of what she thinks a

travel writer/academic *should* look like with her reference to clothing. Perhaps the use of more emotive language or its substitution for a similar metaphor to the aforementioned ‘white socks’ in section 5.2.2 would have more clearly conceptualised the writer’s perspective, that of a travel writer *not* a tourist.

5.2.3 The Quasi-Fictive Nature of Travel Writing

Like Bruce Chatwin, the writer chose to ‘embroider’ aspects of her travel texts with ‘fictional embellishments’ (Lisle 2006, 27). Examples include an excerpt from P4, where the writer makes reference to the character Andreas:

“‘Broadly speaking”, he stated whilst he removed his glasses and proceeded to clean them with the corner of his shirt . . .’ (P4)

Whilst the speech included within this excerpt was veraciously recounted, the cleaning action was an example of such narrative embroidery, used by the writer to entertain the reader. It also characterised Andreas as an academic, with his attention to detail connoting his intelligence, OCD and pedantic personality.

To further facilitate this narrative embroidery, the writer used hyper-detail, or detailed autoethnographic reporting (Mittapalli and Hensen 2002). Within this hyper-detail, many stylistics were implemented. Examples include the writer’s use of deictic expressions. P1 is radically deictic. This is a direct result of the psychogeographical nature of the text and the writer’s choice of transport – walking. This kinaesthetic activity featured heavily within the portfolio. The writer chose to implement psychogeographical techniques learned on a practicum day (see section 2.5.2.1) to portfolio text 1 and 3. This is shown by way of the ADA apparatus:

1 AIM – <i>What this section will do and how it should be judged or measured for success?</i>	2 DESIGN – <i>Which travel writing currencies or literary devices will be employed to achieve the aims?</i>
→ Psychogeographical narrative of River Dart	→ Use <i>dérive</i> to deviate from traditional touristic routes to provide a different perspective to the narrative

‘Abandoning the logical sequence of my journey to avoid unfurling the narrative over a topographical animate of the river, I also avoid perfunctory paths trodden by many tourists and travel writers before me’ (Portfolio entry 1)

3 ASSESSMENT OF EFFECTIVENESS AND REFLECTION – *Judge the above section against its stated **AIM** in box 1 above.*

→ The writer indicates this *dérive* by narrating her ‘drift’ from established paths. This allowed the writer to narrate a ‘new’ perspective of the river in comparison to some of the more linear portfolio entries. This perspective involved an increasingly descriptive narration of the actual journey – ‘avoiding the logical sequence’ – clearly communicating to the reader that the writer deviated from traditional touristic paths to gain a fresh perspective of a destination she had visited many times before.

The writer uses personification within P3, describing the river as the ‘arterial vein of the Westcountry’ (P3). Firstly, this anthropomorphism characterised the river as an important place; the reader understands this to mean the river is significant to Westcountry, offering them an induced image. Using proper nouns, the writer imbedded tourism knowledge within the poetic text. For example, in the aforementioned excerpt, the Westcountry reference reiterates the river’s location. This is an example of touristic knowledge an audience comes to expect of travel writing, and also exemplifies the genre’s role as a *tourisme conduit*. Secondly, it builds imagery into the narrative that is then continued:

‘Sunshine envelops the river’s body throughout its core and then its tributary extremities’ (P3)

Another example of personification includes:

‘I had met the Dart many times before beginning this narrative. You could even say we had become old friends.’ (P1)

Throughout P1, the writer uses personification to bring the Mother Nature to life. Although this is a common personification of nature, most of the personification is created through the writer’s use of the pronoun ‘she’:

‘She treats me to a brief splash of her aqua perfume against my jarrett, as if she can hear my impressed thoughts’ (P1)

Building imagery through this personification, the writer invites the Mother Nature character into the narrative. In doing so, the reader can recall their own interactions with nature, connecting them further to the destination but also the text itself. The writer's use of personification in this instance, evokes emotion – the writer is happy to be in the company of nature, and nature is obliging, figuratively rewarding the writer for her interest. The meaning created by the writer, then, is that of nature's importance and the relationship humans have with nature respectively. This personification, if nothing else, is an example of 'colour' in the narrative which is indisputably entertaining for the reader.

5.2.4 Travel Writing Semiotics (Roberts 2015a, after Bakhtin 1981 and Lévi-Strauss 1966)

The semiotic currencies discussed below (heteroglossia, polyphony and bricolage) served as a point of entry for the reflective practitioner in her analysis of the genre's currencies:

5.2.4.1 Heteroglossia & Polyphony (Roberts 2015a)

Taking forward the researcher's previous travel writing enquiry, the headed themes were implemented as currencies within the design section of the ADA apparatus to facilitate its aims. Before this though, the reflective practitioner considers the entirely heteroglossic and polyphonic portfolio text – P9. It is, essentially, a transcription of a conversation had by the writer and her colleagues, with a waiter called Eric at Chez Max, Quimper.

1 AIM – <i>What this section will do and how it should be judged or measured for success?</i>	2 DESIGN – <i>Which travel writing currencies or literary devices will be employed to achieve the aims?</i>
→ Introduce new characters to further entertain the reader	→ Use polyphony to introduce additional characters → Use heteroglossia to reiterate foreign cultures and indicate the presence of international characters

Entertainment is created by the writer's use of the polyphonic currency. It is presented within P4, P7 and P9. In P7, the writer creates an evocation of the literary landscape, and its heritage through polyphony. She represents the relationship between writer Max Jacob and Quimper, and shifts narrative responsibility (Mansfield 2012) via her polyphonic interactions with the waiter, Eric at Chez Max, and her colleagues. Heteroglossia is included to differentiate the English and French characters. It records some of their efforts to speak a foreign language within their investigation and explanation of the Jacobesque heritage boasted by Quimper. Like

writer Alice Oswald, the writer's textual polyphony is grounded within the heterogeneous form of the discourse (Roberts 2015a). Examples of the semiotic currencies include:

'Some explanation ...is that right? The word? Yes ... The list you see, all his books, perhaps you will find the books too. I don't remember sorry ...'
(P9)

'Did the Romans build Stonehenge?' (P7)

'“the trip is about aiding students to understand the concept of destination image, what it entails, what it encourages, and to introduce the students to the course, and the business school”.' (P4)

3 ASSESSMENT OF EFFECTIVENESS AND REFLECTION – *Judge the above section against its stated **AIM** in box 1 above.*

- The above excerpt from P7 was effective in inducing humour, as the content of the statement is quite obviously incorrect. The writer's choice to include this veracious anecdote was an attempt to weave humour into the narrative, entertaining the reader and connecting them to the narrative simultaneously.
- Polyphony is used to introduce additional characters to the narratives, exemplifying the Self/Other paradigm.
- The writer could have included more tourism knowledge by way of the *toureme conduit* process. For example, she could have included more detail about the historic monument including its specific location and age.

A combination of Mansfield's (2012) language theme and Roberts (2015) heteroglossia currency are employed via the description of a French-to-English translation and the meal *Coquilles Saint-Jacques à la Bretonne*. This, aside from being entertaining, reiterates the sense of 'foreign' for the reader and her efforts to adapt to the local culture (Chicot and Mansfield 2014). However, the writer could have introduced the additional thematic of 'terroir' (Mansfield 2012) to describe the link between the dish and the destination. From this the writer could have included a description of Concarneau's Breton heritage. The most prominent example however is P9, where the content of the text is solely speech, spoken in both English and French. The client, or audience, can identify with their own personal experiences of a lack of fluency in foreign languages. This connects the reader to characters, and fulfils an

expectation of a travel blog – that it includes some form of cultural identity or a commodification of said identity, the most prevalent being language.

The writer's use of both semiotic currencies (polyphony and heteroglossia) facilitated her use of humour. More importantly, perhaps, it narrates personality traits of the characters, creating dynamic rather than flat characters. When describing her journey to Caballou point in P4, the writer includes an anecdote, narrating the student's anticipation (Mansfield 2012) to reach their destination and their irritation that the length of the journey was largely under-estimated. The character Paul, in response to this, says:

‘it is just around the next bend’ (P4)

The writer facilitates the inclusion of humour by using satirical irony; the irony being that the destination was in fact a much greater distance than the character Paul alluded to via the writer's use of speech. It is important to recognise here that Paul, is not a fictional character, and these events were narrated veraciously by the writer. Those who know Paul personally, would agree that this anecdote is in fact humorous. But what about those readers who do not know Paul? This contribution then, illustrates conversational humour as a polyphonic phenomenon, one that adds value to the narrative not just because of the additional characterisation of Paul, as a ‘funny’ individual, but exemplifies the heterogeneous nature of the practice. The narrative continues and includes further irony with the writer's reference to a change in weather upon their arrival:

‘More than a few bends later overrunning his approximated forty-minute journey time by another hour we made it to Caballou point! Just as we did the rain began to pour.’ (P4)

This ironic anti-climax, and its literary composition is entertaining for the reader, connecting them to the narrative, as they relate to personal experiences similar to the one described. The use of these currencies solidifies the text within the genre, and professionalises the texts with the inclusion of such theoretical or rather, pedagogic elements.

5.2.4.3 *Language and Literature; Bricolage* (Chicot and Mansfield 2014; Roberts 2015a)

The writer referenced Simenon's *Yellow Dog* within P4. The significance of the novel to the writer's destination Concarneau was paramount to her journey and a narrative aim of the text. This is reflected from the outset, within the post's title: ‘Retracing Maigret's Footsteps’,

referencing the main character within the detective novel. Examples of the ADA apparatus application to P1 is described below:

1 AIM – <i>What this section will do and how it should be judged or measured for success?</i>	2 DESIGN – <i>Which travel writing currencies or literary devices will be employed to achieve the aims?</i>
→ Introduce literature significant to the destination into the narrative	→ Use bricolage (Roberts 2015a) to facilitate intertextuality within the narratives

‘What we have to remember is that Georges Simenon's novel was written in 1929 and first published in 1931’ (P4)

‘Much like Patrick Leigh Fermor had met Mani before beginning to write it, like William Atkins had met the ‘moor’ and like Tim Hannigan had met Java; I had met the Dart many times before beginning this narrative. You could even say we had become old friends’ (P1)

Similarly, P7 and P8 include reference to writer Max Jacob not only in their titles, but in the main body of the texts. The conceit woven into the two narratives is that of a literary treasure hunt:

‘Max Jacob, writer, poet, Frenchman, has interested Charlie in his exploration of French literary characters for a while now. Specifically, Jacob’s poem *Scene From the Fair* piqued his interest.’ (P7)

3 ASSESSMENT OF EFFECTIVENESS AND REFLECTION – *Judge the above section against its stated **AIM** in box 1 above.*

- Reference to and the inclusion of, literature and literary figures associated with each destination is an example of how the writer used the bricolage currency in addition to the toureme conduit process within the narrative. Illustrating the use of Chicot and Mansfield's (2014) 'literature' point of visitor interest, this bricolage of literature, specifically the introduction of popular contemporary travel writers in P1 draws parallels between the relationships of these writers and their narrated destinations and her own. This is entertaining for the reader, providing more depth to the narrative.
- Primarily however, it is an example of how travel writing includes tourism knowledge within its texts, informing the reader, whilst concurrently entertaining them- this in essence describes the text's function as a toureme conduit.
- The literary references included by the writer suggests the destination is special, or iconic (El-Zein 2009).

As the ADA apparatus describes, the writer used the literature currency within many of her portfolio entries. This is an example of how the writer has professionalised her writing within the genre via her inclusion of pedagogic criteria.

5.3 Travel writing, a toureme conduit

The setting of each entry plays a vital role and is often the catalyst for key tourism knowledges included within the texts. P1 and P3 use the natural setting of the River Dart. The toureme is activated in the reader of *Dart* when the reader is familiar with Westcountry place names, for example, Totnes. The experience of the toureme is when the reader's cultural capital is activated by a known name, in a place where the text has already hailed the reader and the reader-visitor recounts the moment. The additional idea of the toureme conduit in this research occurs when, for example, the writer embeds tourism knowledge within the poetic text with her use of proper nouns, reiterating the river's location. This is an example of how tourism knowledge is transferred from writer to reader, and further synthesises travel writing's role as a toureme conduit. The ADA application of this section is as follows:

1 AIM – <i>What this section will do and how it should be judged or measured for success?</i>	2 DESIGN – <i>Which travel writing currencies or literary devices will be employed to achieve the aims?</i>
→ Establish the scene and make it credible by naming destinations and attractions. → Include tourism knowledge, that the reader expects from travel writing.	→ Use nouns that will be commonly known or easily found.

‘Driven by a friend, I travelled to the Brittany Ferries port from the outskirts of suburban Plymouth to meet with the University of Plymouth’s lecturers and students also embarking on the impending fieldwork in Concarneau, France. Staring aimlessly out the window throughout the car journey, I started to reflect on what I had witnessed on the short drive from my home and tried to parallel this with the perceptions of tourists just arriving to the maritime city.’ (P4)

Within P4 the writer includes tourism knowledge. The most obvious is her reference to Concarneau’s Tourist Information Centre:

‘Our first methodological port of call was the Tourist Information Centre. In my very best French accent I asked the lady at the counter for a map ...’
(P4)

3 ASSESSMENT OF EFFECTIVENESS AND REFLECTION – <i>Judge the above section against its stated AIM in box 1 above.</i>
→ Scene established, destination named via the use of pronouns. → Plymouth – use of noun allows for geographical connotations. Tourism knowledge transferred from writer to reader by use of the phrase ‘maritime city’. → Brittany Ferries – example of the transport currency and critical tourism knowledge. → The Tourist Information Centre is crucial tourism knowledge the reader wants to know when reading a travel text. The writer could have increased the by describing the geographical location of the TIC. A picture of the map described in this section of P4s narrative would have been useful in illustrating not only the location of the TIC, but more visitor points of interest (Chicot and Mansfield 2014). → All of the above points are indicative of travel writing’s role as a <i>toureme conduit</i> .

The portfolio texts fulfil the expectations of their audience or client with the inclusion of tourism knowledge. This attempt to professionalise the writer's practice through travel writing's role as a tourism conduit is successful in its attempt to communicate factual information about a place described on the writer's journey. The reflective practitioner contends, then, that this is an example of how the writer did indeed professionalise her practice via her pedagogic knowledge of the genre.

5.3.1 Food and Drink (Mansfield 2012)

The travel writing currency food and drink feature heavily within the writer's collated travel writing portfolio. Previous research (Mansfield 2012) have already theorised how food and drink, as well as other currencies including clothing are 'all allied to the writers' explorations not only of the strange and exotic places but also how they serve as explorations of their relationship with the other they encounter' (Mansfield 2012, 72). Examples of such content within the portfolio include:

1 AIM – <i>What this section will do and how it should be judged or measured for success?</i>	2 DESIGN – <i>Which travel writing currencies or literary devices will be employed to achieve the aims?</i>
→ Description of foreign culture	→ Using hyper-detail, describe the food and drink experienced by the writer on her journey

'Magnetised macarons pulled me toward exquisite window displays, jewel laden with colourful patisserie and chocolates' (P8)

'Oysters, prawns, langoustines, crab, winkles, clams, mussels and whelks in abundance – when in France, eat as the French do! We certainly did.' (P4)

3 ASSESSMENT OF EFFECTIVENESS AND REFLECTION – *Judge the above section against its stated **AIM** in box 1 above.*

- Food and drink are described via list in P4. This is effective in communicating cultural knowledge about the destination with specific reference to its cuisine. This is strengthened further by the comment ‘when in France, eat as the French do!’
- Alliteration is used by the writer to draw attention to the French spelling of the word macaron, reiterating the foreign destination and the writer’s adaption to the foreign culture.
- The exploitation of food and drink currency ‘implies freedom from the responsibility of everyday chores’ (Mansfield 2012, 49), that one would expect of a journey to a foreign destination.

The type of food and drink narrated by the writer is a powerful driver that constructs the theme of the ‘foreign’ in the text. In P4, it does create a ‘focal point for a dramatic moment’ (Mansfield 2012, 49), that being the journey ‘home’. Towards the end of the narrative, the writer includes another reference to food and drink to further reiterate her return home:

‘On our way through the terminal Natalie asked me if there was something that stood out to make me feel I was home. I searched the vicinity, it wasn’t a sign or smell or particular landmark. I didn’t find it until the next morning, when I came downstairs to a smell I often crave. There in the kitchen, my mum was preparing a full English breakfast. After three days, two horrendous ferry crossings and one unbelievable adventure in Concarneau, I was home.’ (P4)

The use of the words ‘full English breakfast’, is an example of the way in which the writer used food to illustrate her geographical position. Thus, food and drink are a commonality in, or currency of, the portfolio texts. The portfolio included approximately 3 entries that reference the food and drink currency. These entries invariably involve a detailed description of meal-taking at restaurants visited along the journeys. Food is used by the writer to facilitate her aforementioned English/British cultural identity or ‘self’. The writer, then, uses meal-taking as a point of entry towards a professionalised critical approach (Mansfield 2012).

5.3.2 Transport (Chicot and Mansfield 2014; Mansfield 2012)

Travel, is connected inexplicably to the mundane or banal, demanding what some suggest to be ‘a regime of the everyday’ (Mansfield 2012, 20). Rituals of movement, coupled with the

insistent requirement for travel writers to see the visceral through the practical, and humanist processes including the need for transport amenities, appear, at least to some extent, to inform the writing practices attributed to the genre. A travel writer's bodily presence on a journey is implied in the practice (Mansfield 2012). To this end, the uses of the transport currency in the portfolio will be examined:

The writer vividly described her ferry crossing from Plymouth to Roscoff and her coach journey the other side of the English Channel in P4. Dedicating a large portion of her *Bucket and Shade* blog post to this description, the writer employs the use of several literary devices. Similarly, transport facilities are included by the writer in P6. For example:

1 AIM – <i>What this section will do and how it should be judged or measured for success?</i>	2 DESIGN – <i>Which travel writing currencies or literary devices will be employed to achieve the aims?</i>
→ Inform the reader of any transport amenities in the area	→ Verbs of movement

‘Exeter's transport amenities and accommodations suit the depth of every pocket’ (P6)

‘Turning left after exiting Exeter Central Train Station (one of Exeter's many transport hubs including an International Airport) ...’

3 ASSESSMENT OF EFFECTIVENESS AND REFLECTION – <i>Judge the above section against its stated AIM in box 1 above.</i>
→ Although the writer uses the word transport in P6, her reference is vague. The effectiveness of the currency is strengthened by additional tourism knowledge i.e. the reference to the Exeter's International Airport. → This could have facilitated the inclusion of prices, imparting more tourism knowledge within the narrative.

Transport infrastructure is important to readers and their ability to negotiate a destination. And of course, transportation often facilitates a journey, or is viewed as a leisure activity itself. As the ADA reflection suggests, the inclusion of transport information provides the reader with expected, necessary tourism knowledge facilitating the toureme conduit process.

5.3.3 Images & Sights, History & Culture (Giard & Certeau 1990 after Verne)

As aforementioned, the kinaesthetic activity, walking, was a transport method favoured by the travel writer. Recounting her walk to The White Sands in P4, the writer used the transport as a means of expression to introduce additional travel writing currencies. For example, using walking as a narrative platform, the writer included a description of the architecture of the built heritage (Chicot and Mansfield 2014) she witnessed on the journey:

1 AIM – <i>What this section will do and how it should be judged or measured for success?</i>	2 DESIGN – <i>Which literary devices will be employed to achieve the aims?</i>
→ Describe the destination with specific reference to its built heritage	→ Draw contrasts between what the writer anticipated and what she actually saw using hyper-detail.

‘I was struck by the differing styles of architecture along the seafront. They allowed me to ponder my expectations of French architecture, be that commercial buildings, public highways or residential homes. I expected what I had witnessed driving to Concarneau; quaint houses, granite stonework and beautiful shutters. Yes, these were present on the walk, but so was an amalgamation of Scandinavian design (sharp edges, sloping roofs, wood panelling), traditional oriental structures (bilateral symmetry, emphasis on breadth rather than height, primary colours) and Victorianeque buildings (three story structures, pale decoration, chimneys).’ (P4)

‘Take a left after exiting Exeter Central (one of many transport hubs within the city including an international airport) towards Northernhay & Rougemont Gardens. As you enter the gardens you are greeted by a female statuary and at her feet four male soldiers, memorialising WW2’ (P6).

‘Named after the red breccias and sandstones found in the county, the castle served as a Roman fortress, a Saxon burh and the county court that tried the last witches in England during the 1680's’ (P6)

3 ASSESSMENT OF EFFECTIVENESS AND REFLECTION – Judge the above section against its stated **AIM** in box 1 above.

- Architecture is described thoroughly by the writer. Her induced image of Concarneau's built heritage is fuelled by what she witnessed on the journey to the destination. Comparisons are drawn by the writer in this respect. Within this comparison, the writer hints at the changing demographics in the destination, and the correlation between said demographics and the architecture.
- The reader can gauge the importance of the character's environment by not only the amount of text dedicated, but also the strength of the description.
- Reference to the female statuary and its significance is presented. This provides historical tourism knowledge of the destination whilst concurrently inducing its image.
- Inclusion of geological facts including naming the county's geology, contextualising it within the description of the castle. This is an effective informational prelude to further touristic knowledge.
- These currencies facilitate the texts role as a toureme conduit.

As with any form of literature, architecture and a destination's built heritage are significant. They do not only provide the setting for character interactions, be that with space, place, or persons, but they impact the reader's engagement with the character in said setting. It can then, provide a means of expression for the writer that informs the reader, inferring the character's attributes or proclivities by way of their interactions with the natural and physical environments. Using the urban environment as an example, P6 - *The Book Behind the Blue Door* narrated the writer's journey through Exeter, where she, and research respondent Dr Charlie Mansfield visited Exeter Cathedral's Library and Archives. The text, from the outset, revealed touristic knowledge of this history, geology and culture of Exeter.

Images served as an equally important function to P6s narrative, guiding its structure and content. Narrating her linear passage through the city toward Exeter Cathedral, the writer used gratuitous geological knowledge to add value to the narrative. The client, or audience, expect travel writing to educate them about the destination as well as entertain them. This is an example of how the writer attempted to further professionalise her practice via the inclusion of the images and sights currency.

5.4 Travel Writing Formulas

This section of the discussion reflects on the writer/practitioner's use of formulaic travel writing theory within her portfolio texts.

5.4.1 Travel Journalism Formula (Hannigan 2013)

P10 took forward Hannigan's theory and implemented these criteria within her ADA apparatus:

1 AIM – <i>What this section will do and how it should be judged or measured for success?</i>	2 DESIGN – <i>Which literary devices will be employed to achieve the aims?</i>
→ Create piece of travel journalism and test against a theoretical formula (Hannigan 2013)	<ol style="list-style-type: none"> 1. 1000 to 2500 words 2. 1st person narrative 3. Description of place 4. Characterisation 5. 'Colour'
3 ASSESSMENT OF EFFECTIVENESS AND REFLECTION – <i>Judge the above section against its stated AIM in box 1 above.</i>	
<p>→ Word count – 691, does not adhere to Hannigan's (2013) formula</p> <p>→ No 1st person narrative, does not adhere to Hannigan's (2013) formula</p> <p>→ The description of the destination is thorough. Using sections, the writer illustrated her versatility as a travel writer. Tourism knowledge, including the detail of the attractions and prices makes it suitable for an in-flight magazine.</p> <p>→ Characterisation is attempted by the writer's personification of Amsterdam using 'she'. Why have you personified Amsterdam as '<i>she</i>'? Into political territory here, be sure you know where you are going with this. Is she going to turn out to be someone your readers did not expect her to be? Along the lines of 'If Amsterdam today were a woman she would be a successful architect with a string of eco-builds to her name.' Or '[...] she would be a recovering addict trying to stay clean while she works her way through law school.'</p> <p>→ Under Culture, the writer could have included a modern classic novel set in Amsterdam by a famous Dutch author, e.g. Harry Mulisch (1985) <i>Last Call</i>. Then play with the text from the novel or its characters, perhaps taking a descriptive piece or re-purposing the opening lines, 'the lights slowly fade, and the musty smell of artificial life spreads across the scene [...]' or using his line as the side-heading instead of Culture Vulture say, for example, The Musty Smell of Artificial Life.</p>	

The Amsterdam travel article clearly has something to hide. The city's drug and prostitution problems could be made a background theme, always hidden, always *sous rature*. An example of a great opportunity for your hidden theme of substance abuse is in the following sentence:

'and if the mood takes you, indulge in a free sniff of cacao' (P10)

The writer could have added to this sentence ‘yes, I said cacao not cocaine’ to add further colour and humour to the narrative, solidifying the underlying conceit. As assessed using the ADA apparatus, P10 did not conform to Hannigan’s travel writing formula. This was the intention of the writer; the reflective practitioner can then, illustrate the use of the apparatus in the writer’s drafting process. The apparatus can be applied multiple times to ensure the professionalisation of her practice.

5.4 Conclusion

To conclude this chapter, it is necessary to point out that travel writing currencies were detected in the portfolio via the close reading. Many have been identified within this chapter, most of which are indicated by the sub-headings. Like Mansfield (2012), the role of this identification of travel writing currencies was two-fold in this enquiry. Firstly, to illustrate how the genre’s pedagogy informs the practice. Secondly, that the ADA apparatus is a tool that the practitioner has applied here with measurable success in changing and developing both her writing and her attention to language. By way of illustration, the ADA apparatus was applied to the researcher’s travel writing portfolio. Previous research suggests travel writing is indeed a ‘definable discourse’ (Mansfield 2012, 56). Knowing this, the researcher questions why these generic definitives have not been used in the critical evaluation of travel writing until this study.

The researcher’s role as both the travel writer and the reflective practitioner allowed for a unique perspective within this enquiry. This perspective, this thesis suggests, allowed the researcher to negotiate the relationship between pedagogy and practice explicitly. Perhaps, then, the researcher has produced artefact not fact (Webb and Brien 2008), a novel example of the possibilities of travel writing’s critical evaluation. Responses to epistemological questions of what travel writing is and how it performs, are commencement points in any evaluation of the genre. Acknowledging that literary works require interpretation (Webb and Brien 2008), will dramatically impact the way travel writing is viewed by its research communities, be that tourism or literary studies. The key fact to be distilled from this, then, is that travel writings are also ‘knowledge products’ (Webb and Brien 2008, 13). This correlates with the researcher’s hypothesis that in one way or another, travel writing has a role as a *toureme conduit*.

6 RECOMMENDATIONS AND CONCLUSIONS

This thesis attempted to understand the nexus between travel writing's pedagogy and its practice. The researcher was particularly concerned with, not defining each term respectively, but rather understanding how both inform each other and the critical evaluation of a travel text. The portfolio of sustained travel writing practice yielded key conclusions relative to the research questions:

6.1 Research Questions

Table 15 Re-Iterating the Research Questions

Research Qn 1	What is the pedagogy and practice of travel writing?
Research Qn 2	Does this pedagogy inform the practice of professional travel writers?
Research Qn 3	How can we evaluate a travel text?

Travel writing has become obscured within a realm of theoretically conceived genres. It strives for legitimacy in a sea of ambiguity, demonised for its ambivalence despite the theorised similarities it shares with established literary genres. In analysing the ambiguity of the genre, the research attempted to deduce a wide range of generic currencies, in the hope that they will not only aid future demarcations and evaluations, but also reinforce theory surrounding the ability of travel writing researchers to become reflective practitioners and develop explicit research that is grounded by a pedagogy and creative practice. Drawing on the researcher's previous travel writing enquiry, it is here this research asserts that the identification of these currencies will change the way we define both travel writing and alternative literary texts, in much the same way as Roberts (2015).

Thinking in terms of what the research has achieved, returning to the close reading of the portfolio, the range and complexity of what this thesis called, 'travel writing currencies', presents both travel writers and commissioners, for example a travel magazine editor, with a challenge for selection and implementation of said currencies. They need to find a way of planning and documenting the travel writing practice to ensure its professionalisation. The

example in this thesis – the ADA apparatus, documented earlier, revealed that the application of the tool both prior and post narrative completion is useful. It suggested well written travel writing can be ‘mapped’; its aims established, its subsequent design process theorised, and then assessed respectively. In a step towards uncovering a way to elicit tourism knowledge from travel writing, the thesis introduced the role of travel writing as a tourism conduit. It acknowledged the role travel writing plays in the distribution of critical tourism knowledge expected of the ‘container’ by the ‘client’ (Mansfield 2015c) and suggests that this imperative to its theoretical understanding. Within the initial chapter, the researcher offered her definition of pedagogy and practice (see section 1.2).

6.2 Key Conclusions

Particularly relevant to this enquiry was the critical reflective practice-led approach, which allowed for the examination and understanding of both the pedagogy and practice of travel writing. Such perspectives, it is believed, provide insight into the relationship between travel writing’s pedagogy and professionalisation because they serve to include pedagogic knowledge of the genre within the discursive practice. Through the identification and examination of travel writing currencies collated within the literature review and then, their extraction from the portfolio through close reading, the researcher’s travel writings were evaluated explicitly. This evaluation included consideration of pedagogic theory and its impact on the value and professionalisation of her practice. Thus, this method of travel writing analysis (ADA apparatus) and then using the generic currencies as points of entry to understand the economics of the professional practice, has proven to be a useful critical approach (Mansfield 2012). The researcher asserts that her knowledge of the travel writing pedagogy distilled from the collation of the literature review and participation in practicum days undoubtedly added value to her discursive practice. Both educated her on the learning processes that a travel writer needs to engage with in order to professionalise their texts and also the processes commissioning editors engage with to analyse and evaluate them. In this contribution to a better understanding of how the genre’s pedagogy informs its practice emphasis can be placed in the learning processes the writer needs to engage within in order to professionalise their writings. The discovery of pedagogic currencies indicative of travel writing’s generic identity is critical in its evaluation. The close reading of the portfolio, showed that skilful pedagogic knowledge, coupled with the knowledge of literary devices and schemas, signal a writer’s efforts to professionalise their practice. They signal moments of expectation – what the client anticipates when reading a

travel text. Tourism knowledge perhaps, is the most prevalent of all expectations. This, at times, cultural knowledge, directs the visitor to activities and places. It also educates them on the available amenities and commodities that are of interest. A key conclusion of this thesis then, is the discovery of travel writing's role as a tourism conduit. Although not absolved of the challenges of a travel writer (described in section 2.5.3), this key distillation, provides a more nuanced understanding of the responsibilities of travel writing, aside from 'writing about place'.

6.3 Limitations

As with all investigations, it was necessary to reach a decision as to the research agenda (Roberts 2015). Thus, some limitations of this enquiry were rooted but not limited to assessment pragmatics (Roberts 2015) and methodological choice. By virtue of its reflective practice-led methodology, the study was limited to the writing portfolio of a sole novice travel writer and therefore not sufficiently heterogeneous. The heterogeneity of the enquiry was further delimited by programme time constraints. As such, the findings from the close reading and the ADA apparatus' application 'warrant further inductive analysis if it is to suggest further theoretical opportunities for investigation' (Roberts 2015a, 73). A respondent group of multiple travel writing commissioning editors, for example, would have provided the enquiry critical comparative data, analysing the value of the ADA apparatus when applied in a real world environment. Time to modify and test the apparatus against professional travel writings would have further validated the conclusion that travel writing's professionalisation can be evaluated via the presence or absence of generic currencies, learned via an education of its pedagogy. Nevertheless, these limitations 'provide issues for future direction' (Santos 2006, 639). These are described in the following section.

6.4 Future Research

Although much remains to be done within this field of enquiry, this research did generate findings that warrant further theoretical scrutiny. In order to develop the thesis' key findings and fulfil its theoretical recommendations, the investigation could be taken further by testing the application of the ADA apparatus on established, popular, professional travel writing. This would allow the opportunity to work backward, if you will, by analysing texts already considered 'valuable' or successful. This would then provide the opportunity, much like an

editorial review, to synthesise what aspects of the texts contributed to this already established success. The difference though, would be the ability of the researcher to work from an apparatus to clearly identify pedagogic knowledges and skills that informed and shaped the professional practice of the writer and how this translates to the value of a text.

Beyond the scope of this enquiry, research extensions or future directions could include research on guidebooks and its use of the generic currencies deduced in this thesis. This would provide another opportunity to test the *toureme conduit* theory as of all travel text types, guidebooks do have a responsibility to report factual touristic knowledge to their audience. Also at a minimum, the ADA apparatus could be distributed to travel writing commissioners and editors for their use in both the tender and review process. As previously stated analysis of statistics rendered visible from publicly available portfolio texts could have been quantified further to illustrate more explicitly the value of each text via the use of pedagogic currencies and the influence these have on audience or client perceptions of each text.

Perhaps the two most important research opportunities however, are first the investigation into the transferal of knowledge distilled from academic enquiry into the commercial or real world dimension and secondly to test the theory that travel writing's role as a *toureme conduit* is presented in other travel texts and serves as a critical currency of travel writing's generic identity. Within her PhD, the researcher plans to investigate how travel writings inform place branders in the creation of destination image. The researcher endeavours to question how explicit pedagogic knowledge of the genre can enhance its application and mobilisation in place branding initiatives and further consider the nexus between travel writing and tourism. This provides the opportunity for the researcher to review the presence and significance of a travel text's *toureme conduit* currency. Using this tourism knowledge data, the researcher can then advise the DMO on what information should be included in their marketing initiatives to inform the audience or client. This proposed research will allow the opportunity to test the use of travel writing's pedagogy in a very real world situation.

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APPENDIX

Appendix 1: ‘Retracing Maigret’s Footsteps: My Experience in Concarneau’ *Bucket and Shade* Travel Blog



Driven by a friend, I travelled to the Brittany Ferries port from the outskirts of suburban Plymouth to meet with the University of Plymouth’s lecturers and students also embarking on the impending fieldwork in Concarneau, France. Staring aimlessly out the window throughout the car journey, I started to reflect on what I had witnessed on the short drive from my home and tried to parallel this with the perceptions of tourists just arriving to the maritime city. I was a little disappointed with the first impression this view would create. This disappointment turned into trepidation as my thoughts returned to the role I would assume on this trip. I had been asked to give a talk on rivers, the Moros River to be exact, concentrating on interpretation and tourism destination image. The pit of my stomach began to ache as I remembered the lack of specific literature I had found during my research process. Although I had communicated this to the trip’s organiser Dr Andreas Walmsley (Associate Professor in Hospitality, Events and Tourism), he was happy for me to take a broader approach to the topic, as he too had found the river difficult to research.

“Broadly speaking”, he stated whilst he removed his glasses and proceeded to clean them with the corner of his shirt, “the trip is about aiding students to understand the concept of destination image, what it entails, what it encourages, and to introduce the students to the

course, and the business school". I contemplated the relevance on my literature and the way in which I would communicate it to the students. As an attempt to silence my prior neuroses I had contacted Concarneau's tourism authority where I was also found wanting. From an academic perspective this made me question the role of the river in Concarneau's tourism industry – is it recognised as a tourist attraction? If not, why have they missed such an opportunity? To strengthen my talk I decided to reflect on my niche – literary tourism, travel writing, their commodities, and their presentation within the destination. Simenon's Yellow Dog detective novel was to be featured heavily within the students' trip and consequently their current undergraduate module. I started to think about the role of the river within the novel and how I could articulate this succinctly. Unfortunately this notion paralleled the former research undertaking and fell short of content that I believed to be relevant. That was until a conversation with my ResM Programme Leader Dr Charlie Mansfield shone a brief but albeit bright light on the topic. He noted that the river was featured within the novel, characterised under the name Saint Jacques. Why had Simenon changed the name? Was this a reflection on the popularity of the river, its accessibility, Simenon's authorial prerogative, or purely semantics? In my opinion the Saint Jacques sounds far more romanticised than the Moros. Charlie also mentioned the French translation means morose; not an adjective I would necessarily choose as a setting for a novel. Saint Jacques; possibly a reflection of the meal **Coquilles Saint-Jacques à la Bretonne** was perhaps a more apt literary alternative. Although this is my own personal perception this was in essence what I was striving to teach the students – interpretation of a destination fuelled by personal prior conceptions, immediate reactions when present in a location, the agreement or disagreement with prescribed authorities presentation of said marketing interpretation, or the evocation of feelings that a novel or element of literature presented an either realistic and sustainable or unrealistic and unsustainable view of a destination. What we have to remember is that Georges Simenon's novel was written in 1929 and first published in 1931. The nature of evolution and its indicators be that economic, environmental, political and socio-cultural (architecture, governmental dictation of urban development) could have augmented the reality of 1931 and therefore not allow the students to experience the same Concarneau as Simenon had personally experienced and created for Maigret nearly a century before.



Arriving at the passenger terminal I hoisted the explicitly over packed hand luggage from the car's boot cavity. Surveying the lay of the land, I made my way up the steep staircase to the Bureau de Change and exchanged what little currency I had lurking in my figuratively battered purse. I was joined shortly by other members of staff at the service desk to my right who were busy organising passports and such like. Whilst waiting I pondered over the terminal, decorated sparingly with various marketing paraphernalia. What struck me initially was the amount of space. Admittedly, I had arrived later than my other comrades, but I couldn't help feeling a little bit overwhelmed. It had been many years since I had been to this port and although to my memory not much had changed, it felt cold and unwelcoming. I felt exposed. This was amplified further by my reoccurring memory of a few weeks previous, contemplating what to wear, how to present myself, consciously disallowing myself to spend x amount on a new North Face of Berghaus waterproof coat, as, if my memory does indeed serve me correctly, supporting such brands is at the height of academic fashion. I digress.

Once I had got my bearings I proceeded to join the rest of the group. I was given my boarding card and returned my passport, when we were quickly beckoned to board by a large, white haired gentleman dressed head to toe in navy with the exception of his high visibility vest and what I assumed to be steel toe capped boots. I could of course have been completely wrong but if I had learned one thing whilst working within the retail industry which I assume to be universal, it is that safety is paramount. My arrival had sparked conversation between the students – I might as well have been wearing a high vis.



'Bon Voyage' read the sign above our heads as we were ushered like cattle on-board the Armerique. We arranged to meet at a specific location to disembark the following morning and headed for our cabins. The rain began to drench the decks and only enhanced my sickness I was trying my best to ignore. I found that until this day, I had gone twenty three years unaware I suffer from sea sickness and was less than impressed with this self revelation. I surfaced to the bar a couple of minutes later and paid attention to the bar tenders as I waited patiently in the queue. I thought this must have been an extremely pressurised job, one I did not envy. As we sat down the current picked up and one by one over the course of discussing the teaching initiative for the trip, we started to dwindle. I believe I was second to make an early exit, however on reflection, it was the right decision. Two cerise ibuprofen tablets later I rested on my back and fell to sleep.

In the early hours I was awoken by a combination of the morning harps played through speakers to each cabin, my alarm that I had repeatedly 'snoozed' and my own subconscious disallowing me to make the wrong impression by arriving late. Breakfast was swift; I could not even stomach as much as a cup of tea. Darting back to my cabin to retrieve my luggage I then joined the rest of the trip's attendees to disembark the Armerique. Ushered on to a bus that took us all of 50 metres to the entrance to the arrival terminal we were packed like sardines – a very apt simile due to our destination and its prevalence in the fishing industry.



We departed at 08.27. At 08.30 it started to rain. Idle chit chat was made as I reminisced of my first undergraduate field trip to Roscoff all those years ago. I visited La Maison des Johnnies et de l'Oignon de Roscoff among other attractions, however this one still sticks in my head to this day. Charlie took the role of lead translator, being the most experienced out of the four bi-linguists present and answers the driver's questions fluently. As he looks across I smile and nod in what I believed to be the appropriate places. Driving past quaint chateaus and countless wine supermarkets I notice the driver struggling to get into second gear. Judging by Paul's face he had noticed too.

The picturesque agriculture on either side of the road resonated with me. This is the definitive point in my opinion where you know you have arrived in France. The chatter continues. As a way to instil a positive experience with the interaction between lectures and students, Paul (Head of Business School) reflects on a conversation he had with the finance department justifying the expense of buying the students a cup of tea or coffee to cement their reality in the Business School. They had already received a copy of The Yellow Dog through the post prior to their induction to cement this relationship further. I agree, this is an extremely good idea. As we pass yet another wine supermarket Natalie Semley (Lecturer in Hospitality, Tourism and Events Management) sat to my right, suggests that another alternative would perhaps be Pernod?

Feeling the chill of the French weather even within the confines of a coach I reflected on my earlier fashion paradigm – my choice was inevitably my own relatively ‘normal’ or ‘studentesque’ clothing, however the dolly pumps I chose did not allow for warmth or comfort. Trying to take my mind of this I looked to the sky, almost silver with flecks of pink from the rising sun.

My back is starting to play up as I regret further my habitual over-packer status. By now the rain had subsided and people were out in the fields harvesting crops by hand. I had never seen this before, not firsthand anyway. I turned, subtly looking to see what the lecturers were doing. Natalie and Andreas were reading the Yellow Dog. Charlie & Derek Shepherd (Academic Lead in Teaching and Quality) sat to my right; were engaged in a discussion of jardism and politics.

At the start of this coach trip Natalie asked if I wished to sit in the window seat. I declined. About 20 minutes into the journey it was confirmed that I had made the right decision. A leak in the window seal was now coming to rest on her right shoulder. She divulged a humorous anecdote stating she felt like she was on the bus version of faulty towers, grateful that it was just her top getting wet alleviating the embarrassment of any alternative (perhaps a wet patch on her trousers upon arrival to Concarneau). She declines the offer of a tissue from Paul and returns to her book.

My mind then turned to the social tradition of status being recognised by which seat you took on a bus – higher the status the further back you sat. I could only assume from a quick glance this was still the case. Paul commented on the fact I was probably too old to conform to that tradition now which made my heart sink a little – not the fact that he had said it out loud but the fact that I agreed! I wonder if the concept of age will rear its ugly head again. I hope not.

The coach journey was roughly 2 hours. We covered approximately 121 kilometres. I remembered as a child travelling to my god-parents barn in the small town of Pontivy. The feelings evoked by witnessing French culture, the memories it recalls, the intangibility of experience make me question whether or not France feels foreign to me. My initial reaction is no. I then thought is my reaction fuelled by the fact that Concarneau is twinned with Penzance, Cornwall, located within my neighbouring county? Maybe this is why it still feels

marginally like home? The conversation turns to shellfish. By this point I was eavesdropping. Paul and Andreas were discussing possible lunch locations – perhaps a restaurant they had recently visited in the summer to aid Charlie with his own autoethnographical research of the Yellow Dog and its setting. Paul, ever the fountain of knowledge as I would later come to learn, told us that we should never eat shellfish in any month without an *r*. Andreas reminisced of a café opposite Concarneau’s Tourist Information Centre that boasted a typical kind of French scene – whatever that was. This sparked a memory of a conversation I had with a friend prior to this trip. She had suggested I find a quaint little café, possibly on a side street, and sit there with a book in one hand and a glass of red wine in the other. Is this a quintessentially French thing to do? I felt obliged to test the hypothesis. Carrying the notion further, Paul and Andreas reflect on their commutes from their homes to the University and in the process revealed a humorous anecdote – the welcome to Totnes sign, had previously been vandalised on a number of occasions and read, welcome to Area 51; along with welcome to Narnia. This made me chuckle and catalysed my thoughts to the notion of vandalism abroad. What would the French youths of today rename their town of Concarneau I wondered?

Reviewing the pedagogy of teaching on the trip the conversation quickly returned to the itinerary. Cabellou Point, The Admiral Hotel and The White Sands are all locations within the novel we are to experience on our trip. Charlie has also planned a library walk & talk, and as aforementioned my knowledge on rivers is also to be presented. The male lecturers reflected once again on their previous visit, noting that the view from a coach in comparison to their previous mode of transportation, a taxi, was a much better alternative.

09.00am we entered a residential area and conversation soon turned to the history of French architecture. Charlie tells Derek that the buildings were once stone faced, however in the height of architectural fashion, this was then rendered. As witnessed within all forms of fashion osculation, the render is now being removed. As I reflect on the architecture from the safe place of my own inner monologue, the houses remind me of a film I had once watched, in which all the houses were painted in a pastel colour scheme. This was most definitely the case here. The windows were adorned with wooden shutters. Is this the strength of my general knowledge or cultural capital? I felt inferior in comparison to my highly

distinguished colleagues. I find this quite scary – my xenophobia was now out in full force. My inner monologue continued as I notice the coach driver answer his mobile phone. Is it only a British law to not speak on the phone whilst driving I wondered? It was this that resonated with me and cemented the feeling that I was now in a foreign country.

As part of my talk I plan to highlight the interdisciplinary nature of tourism subjects. We are most definitely embarking on a form of literary tourism, when we visit the river this will constitute river tourism? Could the trip in its entirety be classified as business tourism? At roughly quarter past nine the heavens opened. I looked through the windshield and noted the similarities of the landscape in relation to Dartmoor. I appreciate I am very lucky to live such a short distance from the moor, and it is this that enables me to make these comparisons so readily. The heath, tors and the autumnal colours reassured me. As to why I am unsure. I start to feel extremely tired. It crept up on me, and my head begins to bob. Andreas turns to ask me a question, which thankfully wakes me up and halts me from embarrassing myself with all forms of sleeping social faux pas. I did not want to be remembered as the girl that snored loudly as she was catching flies with her mouth most unattractively wide open.



We arrived at the Hotel Les Océanides a little earlier than planned so our rooms were not ready for check in. Both students and staff were ushered into a room for a briefing and although the itinerary was previously dispatched, the unfortunate unavailability of one of the intended lecturers resulted in some amendments. Andreas asked the students to sign up to the various talks held twice daily over two days and their specified time schedules, before they could leave their bags and explore Concarneau. Paul comes to me shortly after and tells me no one has signed up to mine on the first day. I wasn't surprised, a little embarrassed, but

not surprised. Rather than dwelling on the negative, I jumped at the opportunity to attend some of the other talks, learn from the lecturers and above all network. This is my primary goal for this trip. I am losing roughly 36 hours I would have spent on my own research; however this experience for that very reason is in my mind, priceless.

Walking to the White Sands with Derek and Andreas allowed me to reflect on my undergraduate study, more specifically, the module I had been taught by Derek. Crisis and Disaster Management was one of the modules I had received the highest mark, the only one in fact where I had received a 1st for the examination. I have known throughout my academic career that I want to achieve the highest possible grades, but it was the fact that it indeed had come to fruition in some capacity, spurred me on to undertake this ResM. I expressed my gratitude as we continued along the beachfront.





As I had not read *The Yellow Dog*, I was able to appreciate the location, for what it is presently, with no preconceptions of what it should be, or how I had imagined it as a result of the book's description. I plan to read the book at the end of this blog entry to see if this changes my opinions and reflect on the similarities or differences of the informed literary opinions shared by the students and lecturers.

I was struck by the differing styles of architecture along the seafront. They allowed me to ponder my expectations of French architecture, be that commercial buildings, public highways or residential homes. I expected what I had witnessed driving to Concarneau; quaint houses, granite stonework and beautiful shutters. Yes, these were present on the walk, but so was an amalgamation of Scandinavian design (sharp edges, sloping roofs, wood panelling), traditional oriental structures (bilateral symmetry, emphasis on breadth rather than height, primary colours) and Victorianeque buildings (three story structures, pale decoration, chimneys).



Derek led the students, marching at the front in khaki trousers zipped off at the knee creating DIY shorts. In doing so he proudly displayed his lilywhite legs. I was in two minds whether to include this anecdote in this post. Then I remembered a conversation with travel writer Tim Hannigan at Plymouth University's Travel Writer Atelier. "When writing about travel, always look for the 'white socks'". This was a metaphor he had remembered referring to the imagery of Australians abroad getting in and out of their vehicles, more often than not jeeps, with bright white socks pulled high up the shin. What he was referring to are humanistic stereotypes. By sharing his pale skin tone in khaki shorts did Derek assume a touristic British stereotype? I'll leave you to decide.

As the polite conversation continued on our return to the hotel, Derek, Andreas and I discussed the differing styles, and the purpose of these homes. They concluded that, broadly speaking, affluent Parisians would purchase homes in the North Western seaside towns to escape the brutally cold winters of the city. The innovation of design could therefore be attributed to contemporary fashions, urbanisation and aesthetic appeal, rather than French tradition.

Later that evening, Paul, Andreas, Charlie, Derek, Natalie and I went for something to eat. I found it strange to be considered a part of such a group of academics, but I wasn't going to question it, at least not at this moment, and definitely not verbally. The motto 'fake it 'til you make it' is definitely in the back of my mind. Natalie questioned why I felt this way in a conversation the next day on our way to Cabellou Point, and to be honest, after a lot of self analysis I think I'm starting to understand why. The meal was sufficient. It was to be my fuel for the impending 40 minute walk to Cabellou Point the following day.

As described earlier, the changes to the itinerary left me some free time to explore Concarneau. My talk was rescheduled to take place in the Ville Close, prior to the walk to Cabellou Point, of which I was glad, but slightly nervous. It had occurred to me that rather than speaking to a select few of the students who wanted to take part in my talk, the entire body of students would be present before the option to continue on the walk or explore the commune independently.

When we first arrived in Concarneau Natalie very kindly offered to assist me in finding the appropriate location to stage my talk. I wanted to set it as close to the Moros River as possible, to allow the students to reflect on their expectations the book had created versus the hard reality of the visit. Our first methodological port of call was the Tourist Information Centre.



In my very best French accent I asked the lady at the counter for a map, and any information she had on the Moros River. She handed me a map, but unfortunately had no information on the river. Retrospectively, my first question should have been do you know a way to get to the river, but as we all know, hindsight is a wonderful if not taunting entity. We scouted the route and made our way through the town. I must admit, I am relatively hopeless when it comes to any form of navigation and was extremely grateful I was not embarking on this quest alone. Natalie took charge as we made our way to our destination. Not long into the walk we realised the route we had chosen was not necessarily the safest. Nonetheless we continued. Along the pavement of what I assumed to be a ring road leading to some form of dual carriageway I started to regret the adventure slightly.



This regret transformed into utter delight when we turned the corner. I stood on the top of the flyover, looked down and saw the Moros River. In no way was I prepared to risk taking students along this route, thus the Ville Close was the next best option.



Arriving at the Ville Close, the students were seated in a veritable coliseum. I was intimidated to say the least. I sat at the front, doing my best to not let my nerves shake my voice and proceeded to deliver my talk. Without boring you with the details and refraining myself from going into critical analysis overdrive, I will summarise. I highlighted the role of the river within Simenon's novel and within the tourism industry. Tourism indicators were discussed in addition to my research own on the River Dart and the namesake poem by Alice Oswald. I tried to articulate to the best of my ability the nature of literary tourism and its forms, and asked the students to recognise that we in fact were currently literary tourists. When I had completed the talk I wanted the world to swallow me up. Prone to procrastinating I pulled Natalie to one side and told her I was doing to decline on the opportunity to join her and Paul on the Cabellou walk and return to my hotel room. I could not have been more grateful for what happened next. A quite comforting word in my ear and I was on the way to Caballou with the bravest face I had ever managed to express.



Myself, Natalie, Paul and the remaining students headed through the Ville Close to a small ferry dock. Within five minutes we had paid our 90cent fee, set sail and were on the other side ready to disembark.



I walked up front silencing my inner conscious and readily awaited the nuggets of golden knowledge I was sure to receive from Paul and Natalie. I wasn't disappointed. Without going into too much detail, we discussed personal experience, academic theory, professional practice, my future aspirations and their journeys to their current status within the academic community. This was the point I finally allowed myself to feel like one of them. I created a pedestal and rightly so, but from this point on in the nicest and most respectful way, they

were also human. This was the reason I came on this trip, this is the reason I want a career within academia and this is how I knew I made the right decision.

Quite soon into the journey I realised, and from the grumbles I heard from behind me the students did too, Paul may have miscalculated the length of time it would take us to get to our destination. Grateful for the sunny weather we continued. Again my choice of footwear did not suffice and I was physically feeling the repercussions. At least the sun was shining!

Marked by pieces of red and blue tape, the walk had taken us along the seafront, past football fields, through woodland and residential areas. Paul acknowledged this miscalculation by humorously stating every 10 minutes or so that “it was just around the next bend”. More than a few bends later overrunning his approximated forty minute journey time by another hour we made it to Caballou point! Just as we did the rain began to pour. With no shelter I couldn’t help but feel disappointment for myself, Paul and the students. The students inspected the structure and tried to shield themselves via an adjacent wall. Within roughly thirty minutes of our arrival, we began the long walk home. Pure determination shortened the journey and we were back to the ferry crossing within an hour.



As disappointed with the weather as we all were, I know from previous experience, and I hope my colleagues would agree, the culmination of bad weather, the underestimated length of journey, but the overall walk itself will stay with them forever.

All members of staff had decided to remain in the hotel for our evening meal that night. In the morning the proprietor had asked Andreas if we wished to book and if we all ate seafood,

to which we all obliged. I perused the menu at the bar as we waited to be seated. Natalie kindly offered to help translate the meals on her phone. Being as impatient as I am, I quickly asked Derek for his assistance. Steak was my choice. I started to salivate at the thought. As we were shown to our table minus menus inquisitive glances shot across the table. Shortly after the order for our drinks were taken and distributed shock adorned all our faces, mine especially. We were having seafood – whether we liked it or not. I have never in my life seen a seafood platter of this size. When the waitress continued back to the kitchen, brought out another then another, we all could barely believe it. Oysters, prawns, langoustines, crab, winkles, clams, mussels and whelks in abundance – when in France, eat as the French do! We certainly did.



With roughly a third of our platter still left to consume Andreas and I called it quits. I went to bed that night content with my experience in Concarneau. With a smile on my face I drifted to sleep.

The next morning I packed my bag and headed downstairs for breakfast. This was sadly our last morning in Concarneau, the coach was due to take us back to Roscoff at 12.30pm. One last talk was scheduled for the Ville Close, which I declined to partake. I needed to get some work done before we left so set up camp in the bar, plugged in my Ipad, and began to type.

As we made our way a short distance from the hotel to a nearby car park to get on the coach, I was a little sullen I did not have more time to spend in Concarneau. The coach trip was much the same as before. Natalie read, Derek and Charlie perused a new book Derek had just purchased, Andreas and Paul chatted, and I listened. Arriving within Roscoff's departure terminal I rekindled my earlier thought of the aesthetics of Plymouth's terminal. There were differences, albeit small ones, but the most prominent was the plants dotted around Roscoff's terminal. Was this an effort by the French to make the terminal seem more inviting? It had certainly resonated with me.

After meandering our way through passport control and up the gangway towards the entrance of the ferry, we were greeted on the other side by a Brittany Ferries employee who was to show us to our seating area. The students did not have cabins on the return leg so were asked if they wished to store their luggage in a locked room. The staff were booked cabins to which I am eternally grateful. After dropping off our luggage we met in the bar to discuss the students' impending assessment. Viva voces were to be marked by the staff in pairs, myself and Charlie, Natalie and Paul, Andreas and Derek. We went over the marking criteria but were shortly interrupted by a voice over the tannoy system. We were told not to go outside on the decks and refrain from walking as much as possible. This ominous message was a sign of what was yet to come.

Charlie and I took stock of the students allocated to us and awaited the first arrival. By this point my stomach had well and truly began to churn. With ten minute slots our aim was to stay functional and coherent for all thirteen students we had been assigned. We made it through two before I made a quick exit to my cabin. To be perfectly honest I can't remember much of the journey from there on, I woke up ready to disembark the ferry and sleep in my own bed. On our way through the terminal Natalie asked me if there was something that stood out to make me feel I was home. I searched the vicinity, it wasn't a sign or smell or particular landmark. I didn't find it until the next morning, when I came downstairs to a smell I often crave. There in the kitchen, my mum was preparing a full English breakfast. After three days, two horrendous ferry crossings and one unbelievable adventure in Concarneau, I was home.

Appendix 2: Roberts, Z. (2015) 'Mapping Poetic Territory: A Critical Reflection on Alice Oswald's *Dart* as a Travel Text.' In. Z. Roberts (Ed.) *River Tourism: The Pedagogy and Practice of Place Writing*, Plymouth: TKT, pp.63-85.

Introduction

In an effort to shed light on one of the many post-modern conflicts within the genre whilst operationalising established research objectives, this study attempted to fully understand and appreciate the formal and epistemological complexities, narrative devices, and rhetorical dimensions employed within the book-length poem, *Dart*. This case study aims to equip readers with a conceptual framework to aid the critical understanding of travel writing. It should serve as a useful tool for analysis into the classification of the genre, regardless of the reader's disciplinary perspective or textual preference. Leaving aside metaphorically constructed frameworks, this study pursued three crucial objectives; to linguistically classify the form, evaluate the professional practice of travel writers and test *Dart's* position within the genre. Surveying an extensive range of academic literature and conducting primary research, this study explored the genre, identifying classifying thematics and the presence and significance of Oswald's departure into travel writing. The analysis of *Dart* as a travel text involved discussion into commodification, generic territory, linguistics and cultural capital. Oswald's practice is reviewed.

Profile of text studied

At the centre of Oswald's book-length poem *Dart* (2002) lays the personification of the river through humanistic, animalistic and historical denizens, including reference to deities and geographies, for example, 'Jan Co: his name means So-and-So of the Woods, he haunts the Dart' (2002, 4). Presenting polyphony of independent voices, collated into one narrative, the text is a cartography of the river, documenting its course from source to mouth. Published by Faber and Faber in 2002, the book received the T. S. Eliot Prize in the same year. Commissioned as part of the Poetry Society's Poetry Places scheme, *Dart* was selected as the primary text for analysis marginally due to autoethnographical pragmatics and despite the polysemous nature of both text and genre.

Research Questions and Objectives

The following research questions and objectives ground this study and its practices:

Q1: How do we define travel writing?

Q2: How does Alice Oswald write about 'place'?

Q3: Is *Dart* travel writing?

OBJ 1: Attempt a classification of the genre;

OBJ 2: Evaluate the professional practice of Alice Oswald;

OBJ 3: Evaluate the position of the text within the travel writing genre.

Literature Review

Although sometimes characterised by rhetorical purpose, travel writing is classified in this study according to semiotics identified within the close reading. Semiotics is concerned with the science of viewing entities as a sign (Eco 1976; Morris 1938) via various theoretical attitudes and methodological tools (Chandler 2002). Emancipated from traditionalist perspectives including the Peircean sign, seminal theorists of the concept include Levi-Strauss and Bakhtin. Their communicative legacy stretches far beyond their semiological contributions including dialogism and synonymous travel writing themes such as modernity and nostalgia. These contributions are not included in the study and warrant future investigation.

Bakhtinian semiotics (1981) and work by Lévi-Strauss (1966) on *bricolage* provide a framework for the discursive practice. Supporting the former, academic Betty Hagglund describes the application of Bakhtin's semiological theories within the textual analysis of travel writing as 'a useful exercise' (2012, 108). Selecting two prolific Bakhtinian concepts (table 1) the semiotics are discussed in an attempt to integrate an ethnographic research paradigm within the study, whilst becoming along with *bricolage*, a classifying thematic within

the conceptual framework. Like Mansfield (2015) it is imperative this study's conceptual framework includes the belief that writing practices can be analysed and replicated.

Theme	Source
Heteroglossia	Bakhtin (1981)
Polyphony	Bakhtin (1981)
Bricolage	Lévi-Strauss (1966)

Table 1 Conceptual Framework

Heteroglossia and Polyphony

The interanimation (Stam 1989), foreign-tonguedness (Lorensen 2014) or differentiated speech (Vice 1997) of a text is described as heteroglossia. Denoting social stratification within the language of a text, heteroglossia also denotes time, space and class (Hagglund 2012). Following the work of Mary Louise Pratt and her use of heteroglossia to indicate the presence of “local’ or ‘foreign’ words and phrases in travel writing’ (De Mul 2011, 152), this study uses heteroglossia to test established research objectives. As a heteroglossic function is possessed by all travel writing (Clark 1999; Azariah 2011), analyses of both heteroglossic and polyphonic function can provide a useful framework for understanding (Azariah 2011) the multivocal nature of contemporary travel writing (Hagglund 2012). Demonstrating ‘the ways in which the multiple voices in the texts work as dialogised heteroglossia’ (Hagglund 2012, 107) academics have investigated the concept within the analysis of travel writing. Thompson (2011) applied the concept to travel narratives and others have explored Bakhtinian readings of travel writing, generally focussing on Otherness and the representation of language within speech (Hagglund 2012).

Reflecting the dialogic tension between order and disorder, polyphony is a semiologic tool closely associated with heteroglossia, genre (Ooi 2002) and travel writing (Pratt 1985). The dialogic interaction between characters in a text culminates into multiple voices, or, polyphony. It is within this context of characters and their multi-voices that heteroglossia is demonstrated (Ooi 2002).

The discursive configuration of polyphony centered on landscapes indicates a separation of people from place, effaces the speaking self, and assumes a literary device characterised in much contemporary travel writing (Pratt 1985; Jarvis 2013). In her analysis of the Bakhtinian semiotic within the genre, Pratt (1985) concluded, a direct result of travel writing's lack of professional operationalisation is its polyphonous nature. The research therefore positions both heteroglossia and polyphony as legitimate classifiable themes within the analysis of travel writing, confirming their use within the context of the study and their relevance to the established research questions. This study argues *bricolage* assumes a similar role within the discursive analysis of the genre.

Bricolage

Coined by French anthropologist Claude Lévi-Strauss (1966) *bricolage* refers to intertextuality within literature. Lévi-Strauss (1966, 23) states in order 'to understand a real object in its totality we always tend to work from its parts' (1966, 23). Analysing *Dart* via close reading will allow investigation into the cohesive narrative via its linguistic 'parts'. The study will analyse Oswald's own position as a bricoleur within her ethnography of the river. The inclusion of this semiotic within the conceptual framework tests the use of *bricolage* as a classifying variable within the discursive practice.

Methodology

The nature of the aforementioned research questions and objectives guide the type of primary research chosen. Thus, this methodology endeavoured to answer epistemological questions relating to *how* Oswald created, maintained and established her professional practice *why* she chose these steps and *what* does this mean for *Dart's* literary classification within travel writing. Classifying thematics within *Dart* was important to this study in its attempt to identify elements of a travel text. In doing so the study established a conceptual framework that complements corresponding investigation into the discursive practice of travel writers, correlating with established research aims.

Primary data collection within this study assumed a qualitative nature. A close reading of the text provides systematic examination (Hesse-Bieber & Leavy 2000; Georgoulas 2011). This research draws from Mansfield's (2012) travel writing anatomy. To test previous theories (e.g. Bourdieu, 1984; Busby and Meethan, 2008; Bernstein 1964), the close reading and corresponding autoethnography of the River Dart provides an inductive instrument that enables the construction of a conceptual framework illustrating classifying thematic within travel texts. Roland Barthes suggests the naivety of attempting an inductive approach to narrative analysis because of the scope of texts available leaving no alternative than to apply a deductive research approach. This study does reference deductive principles for the analysis of narrative by drawing on work done in linguistics, especially structuralist linguistics however avoids naivety by applying the principles inductively within the context of the investigation to a single text. As this study is epistemologically grounded, the individual example (*Dart*) enables researchers to view a particular phenomenon inductively (Mansfield 2015) therefore countering Barthes' argument. Taking this further, using close reading and autoethnography within this study captures and processes data forming a greater understanding of the text.

Close Reading

Seeking to understand the poetics and politics of travel writing, this investigation uses *Dart* as a variable within the engagement of primary data to test the broader context of the discourse of displacement and the literary record of place (Mansfield 2015). Simply put, it tests the metaphoric image of travel within its written records. In order to approach *Dart* (2002) from a theoretical standpoint, influence assumptions about its meaning and facilitate the established research questions, this section aims to synthesize the theoretical underpinnings, both linguistic and methodological of close reading, with the aim of systematically defending the methodological choice for this investigation.

A continuum (Brummett 2010) that serves as a rhetorical mode of inquiry (Greene 2012), close reading allows the reader to address specific contextual elements that structure a text. Categorically, when analysing poems, these specifics include metrical scheme, syntax, deixis, semantics, rhetoric, imagistic language, by virtue of subject matter (Crowe Ransom 2003; Prendergast, 1990) and result in an ontological episteme from which the reader can 'leave behind the loosely impressionistic habits of talk acquired from an older belletristic tradition'

(Prendergast 1990, 7) and understand the meaning of the text exhaustively which then manifests into a critical discourse for further analysis. In travel writing, the contextual elements addressed are thematic – 1: the quest, 2: the inner journey, 3: ‘race’ and 4: gender and sexuality (Youngs 2013). These thematic elements of *Dart* will need to be considered along with the Mansfield (2012) to ensure an explicit close reading. Whilst noting ‘anecdotal irrelevancies’ (Eagleton 2008, 38) the close reading performed on *Dart* should ultimately ‘do more than insist on due attentiveness of the text’ (Eagleton 2008, 38) and ‘should be accompanied by purposeful, scaffolded instruction about the passage’ (Fisher & Frey 2012, 8). Close reading protocols are described in the next subsection. Close reading provides the systematic, subjective and objective analysis of characteristics within text. It therefore provides an observational research method that is used to evaluate the actual and symbolic content of all forms of recoded communication. Justifying this further Lipking (1987, 429) notes ‘whatever the provenance of the text or the use to which the text is put, the method of theory still tends toward close reading.’

It can be understood that the fundamentals of close reading are all part of the deconstructive process which, whatever mode (conventional or unconventional) search for ‘paradoxes and contradictions’ (Barry 2002, 58). Barry elaborates further by stating ‘conventional close reading is often seen ... (to a greater or lesser extent) as impressionistic, intuitive, and randomised’ (2002, 207). Emphasising the contrast between literary language and general speech, close reading isolates the literary and champions this as an ‘aesthetic art object, or verbal icon’ (Barry 2002, 137). The ambiguous nature of *Dart* will disallow some of the protocols to be used in all parts, however, as ‘*techniques* are fundamental to both deductive and inductive approaches’ (Brummett 2010, 30) theory will dictate the course of action when these chasms arise. This study remained inductive due to the lack of comparable research and quantifiable findings. The next section describes close reading’s complementary methodology, autoethnography.

Autoethnography

Simultaneously ethnographical and autobiographical, autoethnographies are distinguished from other narrative orientated texts by their ethnographic character. This character connotes the use of ethnographic research methods, some of which are present in travel

writing. Alsop (2013, 123) suggests ‘an understanding of ethnographic research methods may be required in order to appraise, to analyse and, indeed, to produce travel writing.’ This section describes the characteristics of autoethnography and its suitability for pursuing the research aims of this study.

Mary Louise Pratt (1992) tells the story of a 1200 page letter, written in a combination of Spanish solecisms and Quechua. Dated 1615, the manuscript was authored by Andean Felipe Guaman Poma de Ayala. Rewriting the Spanish account, or rather misrepresentation, of Incan culture and history, the letter was addressed to King Philip III of Spain. This letter, an autoethnography, ‘appropriates the idioms of travel and exploration writing’ (Pratt 1992, 9). Retrospectively and selectively recording epiphanies that stem from cultural stratification and identity (Ellis and Bochner 2000), autoethnographers treat research as a socially and politically conscious act (Ellis & Bochner 2011) the reverse of traditional ethnography. Defined as ‘...an autobiographical genre of writing that displays multiple layers of consciousness, connecting the personal to the cultural’ (Ellis & Bochner 2000, 739) this ‘emerging qualitative research method’ (Wall 2006, abstract) is useful for this study. The protean rubric of autoethnography (Ellis and Bochner 2000; Allen-Collinson 2012), its openness and refusal to be ‘tightly constrained by adherence to traditional notions of ‘validity’ and other inappropriate positivistic judgment criteria’ (Allen-Collinson 2012, 205) correlates well with the study’s inductive approach in so far as it sets the scene for the study’s epistemological nature pursuing an understanding of the genre that will then be collated within the conceptual framework. An additional advantage of autoethnography is the personal pragmatics – the researcher can call upon her own cultural capital or prior knowledge of the extremely accessible location. However, the study does acknowledge that ‘by subscribing analysis to a personal narrative, the research is also limited in its conclusions’ (Mendez 2013, 282). To mute this limitation, autoethnography and close reading are performed concomitantly so conclusions can be drawn from both sets of data. Mansfield’s (2012) travel writing anatomy is then used to code the autoethnography providing greater understanding. This will reiterate the strength of the theory whilst using the researcher as a lens to grasp the wider phenomenologies associated with the method and the case. The autoethnography will then become evocative of travel writing’s phenomenologies once

tested within the field. The autoethnography adheres to Anderson's (2006) key properties of an analytical autoethnography, again supporting the practice with theory:

1. 'Complete member researcher (CMR) status;
2. Analytic reflexivity;
3. Narrative visibility of the researcher's self;
4. Dialogue with informants beyond the self;
5. Commitment to theoretical analysis'

This study chose to implement the autoethnographic method to facilitate established research questions and objectives. An autoethnography allows investigation into the travel writing's discursive practice to establish the literary practice of a travel writer, whether or not there is use of ancillaries and the identification of commodities attached. Complementing the remaining research questions, identifying thematics used by travel writers will aid the classification of the genre. This methodological review assumed the role of an evidentiary prelude to primary research justifying the relevance of an autoethnographic case study. Like Foucault (1969, 114) this research attempts to 'locate the rules that formed a certain number of concepts and theoretical relationships in their works' as to enable the distinction for interpretation and understanding. Reflecting on the continuity of why *Dart* is an important text to study and reconfirming for the final time the research agenda for this case study, the 'marriage' between travel writing and poetry (Kinsley 2008) has yet to be investigated from this approach. Trying to ascertain whether the poem will 'fit' within the generic prescriptions of travel writing would be implicit without the method of close reading. The challenges to this approach are the differing theories regarding the role of the author. Like Bowman (2009) this study emerged from the textual analysis performed on *Dart*. Although Brummett (2010, 28) asserts 'close reading is possible *without* explicit theories and methods' this research reflects on the sources within the literature review in combination with the chosen methodologies to facilitate scientific inductive reasoning and theory generation.

To address the primary semiotic tools at the disposal of a travel writer whilst providing a linguistic classification of the genre, thematics were extracted from *Dart* via close reading. Thematic analyses that lead to this extraction were grounded by investigation into syntactical

structure, tropology and semiotics. Research objectives were to analyse whether travel writers subscribe to a literary 'schema' that could be identified as a professional or discursive practice. Conceptualising this schema within the framework, this then provided a classification of the genre via the identification of ascribed themes. The autoethnography of the River Dart allowed appropriate themes to be tested in the field.

Findings and Discussion

Drawing on gratuitous knowledge of *Dart* prior to the close reading, Oswald's topographical animate of the landscape articulates the river's soliloquy and the character's memories of experiences that took place in on and around the river. Rejecting traditional modes of representing place (Parham 2012) Oswald demonstrated a subtly responsive practice grounded by ecological imperatives (Parham 2012). *Dart's* cartography structures the reader's attention and organises the flow of ideas into the narrative circumnavigation of the river. Prefacing the text, Oswald lists a catalogue of interviewees whose responses served as primary data collected over three years within her ethnography. The polyphony of 29 idiomatic voices provides introspective sentiment to the text from the outset. It also adheres to the polyphonic thematic introduced within the conceptual framework used to aid the classification of travel texts. Instruction reads that 'all voices should be read as the river's mutterings' (Oswald 2002, preface). Postulating 'a delicate balance' (Parham 2012, 113) between the role of humans and the environment this polyphony presents a paradoxical dichotomy within *Dart* (Bristow 2014). Remarking on the text's composition, Oswald expressed her intention not to approach *Dart* in a traditionally poetic manner, rather as a gardener. In doing so she chose practical ways of engaging with the river (Worlds Built Out of Words Conference 2010), much like how a travel writer engages with 'place'. Oswald employs heteroglossia to intensify her style, creating language and dialogue diversity. Organising this semiotic within *Dart* characters from her ethnography are introduced and dramatically influence the stratification of language within the text. These characters include a walker, chambermaid, naturalist, eel watcher, fisherman, bailiff, the dead tinnerns, a forester, waternymph, canoeist town boys, and included deities including Jan Coe, The King of the Oakwoods, Zeus and Dialis the priest of Zeus. This study suggests this heteroglot style is indicative of Oswald's departure into travel writing. Justifying this further, language is anatomised by Mansfield (2012) as a thematic of travel texts. Focusing on the nexus between

words and utterances, the heteroglossic principle presented in *Dart* includes vernacular Devonian colloquialisms, for example:

‘o I wish I was slammicking home
in wet clothes, shrammed with cold and bivvering but

this is my voice

under the spickety leaves,

under the knee-nappered trees

rustling in its cubby-holes ...’ (2002, 21);

Both are excellent examples of Oswald’s use of heteroglossia and correlate successfully with the conceptual framework. Iambic pentameter, trochaic tetrameter, onomatopoeia, quotation, alliteration, heteroglossia and polyphony are some of the stylistic devices employed within *Dart*. These devices are used to indicate a change in character as well as the river’s journey, becoming ‘a sound-map’ (Oswald 2002, preface). Oswald creates an evocation of the landscape and its peoples through polyphony. She represents ‘place’ and shifts narrative responsibility (Mansfield 2012) through this tapestry of human and natural characters and language, including the river itself. Her textual polyphony is rooted in the heterogeneous form of the discourse, a framed narrative reconstructing the voices of people who work and live on the river. Travel writing is also accused of heterogeneity, thus another correlation between case and genre is presented. Oswald used a mixture of direct quotation and paraphrase. For example, a direct quote from Theodore Schwenke reads:

*‘whenever currents of water meet the confluence is always the place
where rhythmical and spiralling movements may arise ...’* (2002, 20).

This is not an evasion of authorial and poetic responsibility (Tyler 1985). Sacrificing the veracity of genuine poetic utterance (Middleton 2014) Oswald instead chose to constantly switch metric, whilst employing a heteroglot and polyphonic style to illustrate the journey of the river. The use of narrative form and verbs reflect anticipation and displacement (Mansfield 2012) in the text. This ‘perspectival relativity’ (Tyler 1985, 127) shows Oswald is motivated by different perspectives, much like Ernaux (Mansfield 2012). However unlike Ernaux, Oswald is not bound by ‘Cogez’ principle of truth-telling’ (Mansfield 2012, 72), rather, she describes the ethnological humanistic conversion in her discursive practice. This aversion to quoting verbatim does not correlate with Mansfield’s (2012) veracity thematic. However, the ekphrastic nature of the text and its fulfilment of a broad definition of travel writing (Hannigan 2014) is another example of Oswald’s departure into the genre.

Characters are introduced to the text via analects in the margin. The change in voice represents the movement of the river. This journey is further described by geographical analects. This is most evident within the text’s introduction:

‘the source of the Dart

- Cranmere Pool on

Dartmoor, seven miles from the nearest

road’ (2002, 1)

There is also an historical perspective within *Dart* that is not unlike Maspero’s prefixed account (Mansfield 2012). Greek mythology, mythical creatures, local history and pioneering scientific theory is weaved into the text. Relying heavily on heteroglossia and polyphony, Oswald personifies the animalistic and becomes a bricoleur providing intertextuality. A comparison is made between the role of the stonewaller and a bricoleur (Middleton 2014). In addition, this study asserts that Oswald’s role as ethnographer and her authorial episteme or habitus allowed for such references to be woven within *Dart*’s polyphony that assumed the bricolage. This complements Mansfield’s (2012) thematic of the episteme within travel texts. It can therefore be understood that ‘Foucault’s announcement of ethnology’ (Mansfield 2012, 15), and the establishment of observational tools including episteme and veracity contribute to a travel writer’s discursive practice. The extent to which each tool contributes is individualised according to which author and text is analysed. Oswald’s episteme

undoubtedly contributed to her discursive practice and mimics the travel writers analysed by Mansfield (2012) insofar as she too used visual and audio reportage. The geographical and historical denizens encompassing the bricolage are interpreted as correlating with the following anatomised thematics: images, sights, map and of course, polyphony and heteroglossia therefore reiterating the use of the conceptual framework to aid the understanding of travel texts.

Mansfield (2012) discussed trains as the transportation method favoured by the three French travel writers. They used either a photographer or their own sight to visually document their journeys providing an ethnological humanistic conversion, supplemented by observational tools. Muted communications with Oswald and the lack of previous literature on the topic disallowed the opportunity to analyse her personal preparatory method prior to her physical and literary journey along the river. Without confirmation, the study could only assume that due to geographical constraints Oswald walked parts of her journey of the river, as this was the only method of transport accessible in such varied terrain. Cranmere pool, where *Dart* begins is roughly seven miles from the nearest road, thus, there is no alternative. Although the research was unable to test *xéniteia* against the professional practice of Oswald, *xéniteia*, clothing and food and drink are presented within the walker's narrative as he lists the various ancillaries he packed for his journey and the things he left behind:

'in walking boots, with twenty pounds on my back: spare socks, compass, map, water purifier so I can drink from streams, seeing the cold floating spread out above the morning,' (Oswald 2002, 3)

This also correlates with Mansfield's (2012) typographical layout of a travel text. Like Mansfield (2012), this study asserts the visibility of a travel story even in contemporary and often fragmented texts written by such authors as Ernaux and now, Oswald. Declining to concentrate further investigation into the emergence of time and space, this study chose to pursue the examination and written record of place, rooted linguistically within *Dart*. Examples of the Mansfield's anatomised thematics within *Dart* include displacement and episteme (facilitated by Oswald's aforementioned use of historical and geographical

denizens), the walker's description of his clothing, food and drink easily correlate with Mansfield's themes of clothing and meal-taking but also with Xéniteia.

Anticipation of the journey is created by Oswald in the first stanza:

'Who's this moving live over the moor?

An old man seeking and finding a difficulty' (Oswald 2002, 1)

Asking a question at the start, and repeating it again at the end of the text dialogises the journey of the river. The introductory sentence structure is fragmented again reflecting anticipation. The text's cartography assumes a literary map and the walker references a literal map on his person:

'He consults his map ...

I keep you folded in my mack pocket and I've marked in red

where the peat passes are and the good sheep' (Oswald 2002, 1).

Thus, another of Mansfield's anatomised thematics is presented. Images and sights are constantly presented throughout *Dart* and the autoethnography. *Dart's* literary nature, providing a place narrative is compelled to describe visual scenes and expressed them through polyphony and heteroglossia. Sights are recognised within the autoethnography by the 'self'. Not only does the autoethnographers paint a narrative picture of the location (River Dart) she visualises her thought process. This is weaved into the autoethnography. Thus it becomes introspective. Anticipation, displacement and the uncanny are presented within this introspect, again correlating with thematics from Mansfield's travel writing anatomy.

The protocols described within the preceding chapters were utilised to ground the epistemological nature of the study with scientific theory. In doing so the study remained scientifically valid and reliable. The autoethnography coded using Mansfield's travel writing anatomy correlated with the close reading of *Dart* and presented the majority of ascribed anatomised thematics. This chapter concludes by answering the three research questions.

The findings of this research suggest we can classify travel writing according to heteroglossia and polyphonic style, and the use of bricolage. The close reading identified Oswald wrote about place using semiotics therefore establishing these thematics in her professional practice and defines *Dart* respectively.

Conclusions and Recommendations

This study set out to conceptualise a framework to aid the theoretical understanding of travel writing. It has done so by critically analysing the case, using Bakhtinian semiotics (heteroglossia and polyphony) and Lèvi-Strauss' concept of bricolage to indicate generic identity. All three literary devices are commonly associated with travel writing. Via close reading of *Dart*, the devices were analysed and served as generic distinctions once applied to the conceptual framework. The application of Mansfield's travel writing anatomy identified thematics associated to the discursive practice of travel writers. An autoethnography was performed to test these thematics. Chapter 2 grounded the study with travel compendia and academic research however Mansfield (2012) served as secondary data resource. By adopting three approaches to data collection crucial and secondary findings were recorded.

Much like this study, Mansfield's research sought to define elements of travel writing (Mansfield 2012). Initial objectives of both studies centred on the discourse analysis of the genre, looking at the way travel writing works and the functions it performs with the aim of identifying themes and a classification of the discursive practice. The study yielded crucial conclusions to all three research questions. The correlation between Mansfield's (2012) travel writing anatomy, resources collated and described within Chapter 2, the application of the conceptual framework on the case and the findings from this study's primary data analysis suggests, in identifying 3 stylistics ... With travel writing has led to a greater understanding of the genre's literary territory. Despite the heterogenous nature of the form, clear linguistic thematics were presented in this study. In doing so it approached the topic heuristically, conceptualising the findings from close reading and autoethnography to solidify and scientifically legitimatise the approach to the paradigm that is notoriously hybrid. . A limitation of this research is rooted in assessment pragmatics. The findings from the autoethnography warrant further inductive analysis if it is to suggest further theoretical

opportunities for investigation. Perhaps conducting a singular methodological practice in this manner will allow for not only a stronger correlation with Mansfield's travel writing anatomy, but also resources described in Chapter 2.

Anthropocentric and ecocentric in orientation, the study recognised the problematic of using a non-human narrative (*Dart*) to test the classification of travel writing. However, fuelled by and notwithstanding the distinction of the text, the precondition of travel writing remains rooted within the description of place both journeyed and static (Hannigan 2014). It is 'an attempt to put place in discourse' (Oerlemans 2002, 151), a trope most obviously within *Dart*. The ubiquity of the text, its popularity nor its ignobility hindered the application of the framework.

A decision had to be reached as to the focus of this research. Beyond the scope of the study, extensions that were not capitalised within this research, include the juxtaposition of voice in travel writing, analysis into the versification of *Dart*, the role of cartographical text in travel writing and the necessity to involve humans in place.

Appendix 3: Selected *Bucket and Shade* travel blog comments

User	Comment
Huda Sufian (via www.facebook.com)	‘the narrative flow reminds me of a travel book. I did find it hard to start reading at first – perhaps due to the first impression of the amount of text on a blog post (maybe you can out more pictures next time?). Once I’d beaten that first inertia, the sentences flow quickly. Your descriptions are very meticulous and thorough to the smallest details. It allows the reader to experience the journey, and empathise with the traveller’s eagerness, determination and also her worries, Keep up the good work.’
Dr Charles Mansfield (via www.bucketandshade.com)	‘That’s a very useful point from Huda; thank you. Lio and I were discussing Zoe’s blog and come to the conclusion that readers, or blog-followers, usually expect a story to unfold over a few weeks, like the in the travel diary. I hope Zoe tries this approach when she takes the new Stage One Tourism undergraduates to Brittany in October.’
Sharon Allen-Melvin (via www.bucketandshade.com)	‘The way you have described your journey makes the reader feel like they are there with you, experiencing the sights and atmosphere so well portrayed’
Natalie Semley (via www.instagram.com)	‘Memories... What a wonderful post @zoeemma! I thoroughly enjoyed reading it. It’s interesting to see people through someone else’s eyes x x’
Dr Charles Mansfield (via www.bucketandshade.com)	‘Zoe’s success, and a travel-blogging course, have won me over to WordPress. Now, see if you can find me. I am hosting on my own server at http://eserve.org.uk/ ’
Valentin10 (via www.bucketandshade.com)	‘I’m a friend of Charlie Mansfield, I’m a French guy. Nice blog :)’
Jessicablackwell1 (via www.bucketandshade.com)	‘Your journey was wonderfully recounted, Concarneau sounds charming and reading this makes me want to visit! I lost myself in your travels. Just lovely :)’
Emily Hughes (via www.bucketandshade.com)	‘Very well authored and informative. It feels like I was right there with you! It makes me want to book my trip now :)’
Rebecca (via www.bucketandshade.com)	‘Beautiful! The way this is written and most importantly described brings the trip to life. Looks like Concarneau is going to be getting some tourists from this! I can’t wait to read more of your travels.’
Dr Charles Mansfield (via www.bucketandshade.com)	‘The two big differences in this new series of posts are firstly that it does read like a series now. The first signpost for this logging or serial idea is the phrase ‘Part One’ in the title and the fact that it sounds connected with a quest. Again the title does this by using the word ‘Search’. The other sophistication in this post, compared with the Maigret’s footsteps posting, is the introduction of a named, second character along with the ‘I’-narrator. This second character provides a purpose for the quest whilst giving the narrator a second figure to share ideas or to pose questions. It will be interesting to see how Zoe develops the role of the second character to act as a foil, or

	<p>side-kick or to create problems that will make the journey more challenging.</p> <p>The blog post is shorter, and this coupled with hints that more is to come, eg ‘I promise herein’ do definitely create for me that need to look out for the next instalment. Isn’t that one of the reasons for blogging, to draw your readers back to follow your adventures? Will Charlie find traces of the poet Max Jacob?’</p>
Dr Andreas Walmsley (via www.bucketandshade.com)	<p>Boisterous hunger pangs conjured up the image of some serious stomach rumbling going on! The mere suggestion to refuel brings out this notion of Britishness I feel. I love the word ‘fernweh’ (not just for the obvious reasons) – when I think of the literal translation (weh as in pain, i.e. a pain for the far away, a yearning for the distant/far away is how it might be translated but I feel ‘weh’ is stronger than just yearning – you right of ‘aches’ that is probably a good translation). In German you have heimweh (home sickness – or a yearning for home) but I’m not sure the English has ‘fernweh’). Wanderlust is possibly as close as you’ll get but a clear difference between ‘weh’ and lust here.</p> <p>An interesting distinction between a place and the products it yields, I’m sure a discussion could be had here.</p> <p>The Shakespearean balcony was coincidentally for me an interesting observation as I have just met someone who’d returned from Verona and was not mightily impressed with ‘the’ balcony – apparently it was little more than a protrusion – certainly nothing as grand as Chère Mamie’s!</p> <p>I was wondering what you meant by quintessentially French but you had a response prepared – I walked into that one! As a matter of record, your quintessentially French certainly seems to conflict with national stereotypes. The French completing mundane chores with a smile on their faces and a twinkle in their eyes (ok, that last bit was my addition) – quite removed from the Gallic nonchalance attributed at least to the Gauls...bof...</p> <p>I liked the photos – I’d quite forgotten how sunny it was that day (maybe because the wind was still chilly). I also liked the way you brought the reader closer to yourself, the narrator, with the reference to your non-religiosity and childhood experiences.</p> <p>The mentioning of the (or any) musée des beaux arts inevitably brings back memories of France for me. As a child I used to have a poster in my bedroom (given to me by an aunt who worked in museums) of the musée des beaux arts in Paris. I remember using that expression in a French class (I think it was my first or second year) in a vain attempt to demonstrate my prowess at speaking French. There’s my tupenny’s worth of cultural capital!</p>